



THE NEW YORK



# DRAMATIC MIRROR

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FLORENCE ROBERTS



## THE MATINEE GIRL



THERE was a long, low basket of pink and white blooms on the table in the reception room of the star's suite in the Hudson Theatre.

Otis Skinner, in the dark blue and gold of his uniform, with the livid mark of the sabre cut still across his cheek, as Colonel Philippe Brideau, in The Honor of the Family, sniffed the fragrance delightedly and lifted up two tufts of pussy willow lest they might escape the casual observer's attention.

"Aren't they Spring like?" he asked with a little sigh of regret that the fortune of a Broadway success had prevented his gathering them himself.

It was a long leap from the Long Island meadow where his stage-manager had gathered them, for the offering was from that functionary, back to the auditorium which nightly people fill to gasp and laugh at the audacity of Colonel Philippe Brideau.

"When I analyze the success of the play," said the star, "I impute it to the present taste in theatrical amusements. The greatest successes of the year have dealt with a theme in criminology. The Thief for Instance and The Witching Hour. Yet, while the topic is a criminal one it is always cleanly handled. So is this. The fact that the girl is the old man's mistress is not thrust down our throats. Colonel Brideau is a bad blackleg. Balzac makes him even worse. He makes him the victim of innumerable diseases resulting from his own excesses. He is bald, with a rim of hair around his neck and none about his temples. But he has humor and audacity and vitality."

"And bravery?"

"Yes, but most men are brave. I don't think it is that. Bravery is an old, cheap theatrical device. He is a lovable rascal and his humor is his chief charm."

Otis Skinner, his elbow resting upon the table, the sabre cut upon Colonel Brideau's cheek standing out vividly scarlet, his brown eyes that are so roguishly effective in his roystering re-establishment of The Honor of the Family, reflecting the meditative and introspective calm of his mood, registered himself as a modest actor.

"I saw rather the comedy of melodrama than the comedy of the play," he said. "It was the audience that taught me that. At rehearsals members of the company would say to me, 'Shall I stop there for a laugh?' and I would answer, 'No, there will be no laugh.' Again and again I said this, and the first night audience amazed me, the way it leaped and bounded and sprang high at the hidden comedy in the lines as a trout takes the fly. I was astounded when they fairly yelled as Brideau brings down his cane on the table and leaves the house. My audiences taught me how to construe Balzac, who is not essentially humorous. His humor is too grim and cruel to be so classed. I confess that my audiences taught me to play Colonel Philippe Brideau."

Then for a few minutes there was the unusual event of an actor reciting the unacted sequel of his play, that part of the play which no man knows save in his imagination.

"What occurs after the play?" asked the Matinee Girl, with the woman's desire to know "what happened afterwards." "He waves his hand to her through the window, and laughs cruelly and says, 'We'll meet in Paris, my beauty.' Do you think they did?"

"Undoubtedly. Brideau would follow the law of his being. He would get all the old man's money. He would provide comfortably for his mother. Then there would be nothing more for him in the little country town. He would go back to Paris to celebrate his victory by a prolonged debauch."

"And he would find the girl?"

"Oh, yes."

"And love her?"

"In his way. Yes."

"And fling her aside?"

"Yes."

How Mr. Skinner studied the role that has swept him upon the crest of wave of success he told with droll solemnity.

"We went abroad intending to spend the Summer quietly in the British Isles," he said. "But when we reached London we heard of the birth of a little daughter to a friend of Mrs. Skinner's at Fontainebleau. Mrs. Skinner did not say a word, but I knew by the look in her face that she would give most of her chances for Heaven to see that kid. So I proposed a compromise. 'We will not stop in Paris either going or coming,' I said. 'Shall we go to Fontainebleau on that condition?' Mrs. Skinner agreed. We went through Paris as fast as the trains would take us, knelt at the shrine of the baby, and hurried back to England. We staid at a hotel at Devonshire, but the hotel overflowed with guests, many of them Americans. When we went out for a stroll there were our fellow-guests. Everywhere there were people, and people were what I particularly wanted to avoid at that time. There were a couple of caves along the shores and I sought refuge from my kind in these caves. There I did my studying. I could make all the noise I chose without danger of arrest. I could make speeches to the waves, Demosthenes-like, but I didn't particularly need the peb-

bles. All the studying I did of the role of Colonel Brideau I did in those caves of Devonshire."

The dangle of the Great White Way never lingers in the eyes of Zaida Sears and Ruth Maycliffe after the performance of Clyde Fitch's delightful comedy Girls.

Those novices who dream of panting automobiles and bowing cavaliers waiting at stage doors, and of Lucullan feasts at Broadway refectories afterward, would rub their eyes at sight of these young women tramping home, Miss Sears with a ten-cent bag of apples under her arm, and Miss Maycliffe with a precisely similar bag of oranges under hers. An apple for one, an orange for the other, constitute the midnight meal. But to them the dangle of Broadway lies not in the hours that follow the performance. It is in their good-natured grip upon the audience during the two and a half hours when they help Clyde Fitch to riddle the feminine pretensions of masculine superfluities in the world.

Zaida Sears, hugging her bag of apples, addressed her favorite axiom to Ruth Maycliffe, similarly concerned with her oranges.

"Better a bad part on Broadway than a good part in Gas City."

Wallace Munro, besides many another brilliant feat, among them driving to cover a Western preacher who aspersed the character of actresses, is the dramatic godfather of Margaret Illington. In the recent time when she who is now Mrs. Daniel Frohman was that obscure but ambitious young person, Maude Light, Mr. Munro sat in front with the then bachelor Daniel Frohman, and said, fixing his eye of a manager upon the young person toiling through one of her first parts, "What's her name?"

"Maude Light."

"You're joking."

"No, I'm not."

"She ought to have another name. Think what the punning school of critics will do to that name: 'The girl who played the heavy part was named Light.' 'Miss Maude played the heavy part Lightly.' 'Come into the garden, Maude, but step on the grass Lightly.' Don't give them the chance."

"Well, suggest a name," said Mr. Frohman.

"Where she's from?"

"Bloomington, Ill., I think. At least I've



POLLARD'S LILLIPUTIANS.

A Picture of the Little Players at a Picnic in Honolulu.

heard her say that is where she went to school."

"Bloomington, Illinois," mused the doughty Muro. "Illington is an unusual name. Margaret goes very well with it. I christen her Margaret Illington."

Jobyna Howland, while admitting that matrimony in her case has been a success, has asked her friend Amy Ricard to agitate among Amy's friends, the suffragettes, legislation against husbands making their wives the heroines of their jokes. It was this incident, a culmination of many sins of that sort by Miss Howland's author-husband, Arthur Stringer, that caused statuesque Jobyna and sprightly Amy to meet in private converse and organize a committee of ways and means to suppress the too jesting spouse.

"My husband got it out of a newspaper, but the multitude he told it to didn't know that," deposed Miss Howland. "He began as he always begins with the wicked premise. 'My dear, of course I know you don't like me to tell this story,' and while my blood coagulated he continued: 'I was dining with Mrs. Stringer at Rector's one night, when a man called me away for a moment. While I was gone the waiter removed my plate. When I returned to the table I said: 'Where's my lamb?' Jobyna looked up and answered, 'Here I am, dear.'"

Rose Stahl, besides having forged to the fore as one of the most popular actresses in America, is a growing philosopher of altruism. This was her comfort to a friend who on Good Friday lost her gold cross, which had been a talisman against ill fortune:

"Do you realize, dear," she said to the bemoaning companion, "how much good it may do some poor, tormented soul to find the cross you lost? Someone who may feel that he has come to the end of it all, and who may suddenly find that cross, like a message from God, to bring him renewed faith and hope? And just at this Easter time, too, when the cross means so much to us all! Why, I think you were inspired to lose the cross for some great purpose."

And she who has hung Patricia O'Brien high alongside other great American characters re-enforced her philosophy by sending to the wailing one another and handsomer cross of gold with the inscription, "This will bring you more luck and happiness and love than the other."

THE MATINEE GIRL.

MURRAY AT WARREN, O.

John J. Murray, general manager of the Murray-Mackey Amusement company, has taken a four-years' lease of the Warren Opera House, Warren, O., and will make Warren the permanent headquarters of the firm.

## STAGE NEWS FROM CUBA.

## SPRING ACTIVITIES IN THE THEATRES AROUND HABANA

Tina di Lorenzo, the Famous Italian Player, Ends Her Successful Season at the Payret—An Impressive Tribute—Opera Not Well Patronized — "Zarzuela" Continues its Popularity — A Directory of the Principal Cuban Theatres.

(Special Correspondence of The Mirror.)

HABANA, CUBA, April 11.—Since writing last the season proper of 1927 and 1928 has come auspiciously to an end, and with the presentation of La Locandiera (The Inn Keeper) and Fuoco al Convento, a double bill, the talented young actress, Tina di Lorenzo, completed a most successful engagement at the Payret. The last performance was a notable one indeed, and will be long remembered by the large and enthusiastic audience that assembled to bid "adieu" to Signora di Lorenzo. It was in good taste and a wise selection, the giving of these two comedies as a final performance, for it can be truthfully said that it was with deep regret that playgoers realized that the engagement had ended. The young actress had become a great favorite, and during the entire evening flowers were fairly showered on the stage, and after each act the curtain was raised a number of times. The most beautiful tribute was that when the curtain dropped on the last act of the play. It was then that the audience, realizing that the end had come, almost became frantic. With one accord the entire audience arose to its feet; beautifully gowned women waving their dainty handkerchiefs, and the gentlemen applauding. Fully five minutes passed before a single person left his seat, and not until the curtain had been raised and lowered some thirty times would those remaining take their departure.

The "Temperada" lasted about a month, during which time the following repertoire was given: Magda, La Rafale, Zaza, La Dama de las Camelias, Julietta y Romeo, Maria Antonietta, From-From, El Mundo del Fastidio, Adriana Lecouvreur, Divorcémonos, Theodora, La Infel, Fedora, La Trilogia di Dorina, Come le Foglie, Dora, Felipe Derblay, Road a Discrezione, Odette, Il Marito in Campagna, Il Romanzo d'un Giovane Povero, and Locandiera and Fuoco al Convento.

During the stay of the company the Atenas, considered the leading social club here, arranged an entertainment in honor of Signora di Lorenzo. During the evening she and her husband, Signor Falconi, Signor Carini, and another member of the company appeared in the comedy, Fuoco al



TINA DI LORENZO.

Mr. Burridge, a scenic artist for Henry Savaga, of your city, was recently here, painting scenes for a work which, it is stated, Mr. Savaga will present next season. Richard Harding Davis was also here, and Harry Clark is back in the city.

Palentino Park has closed its season, which Manager Benson states was a successful one. The special attractions were Beachy and his airship, Dare Devil Schreyer, Professor Hutcheson with his balloon, and Frans Troupe of bicycle riders.

Outside of Habana there are ten theatres proper. The city of Pinar del Rio has one, known as Teatro Milanes, and owned by Sr. Mario del Pino. The theatre was built about thirty-five or forty years ago, but was rebuilt three or four years since. It has eighteen boxes, and from 320 to 340 orchestra chairs; in the first balcony there are 400 seats and in the second 250. There is room for 100 more, making a total capacity of a little more than a thousand persons. At present the Empresa Cinematografica Mexico-Cubana, Orta-Pino is the bill.

The Teatro Sauto at Matanzas was built by a stock company, the corner-stone being laid on May 28, 1860. The first performance given was on April 6, 1863. There are thirty-nine boxes, each seating six persons, 338 orchestra chairs, and the balcony and gallery will seat 951 more, making a total seating capacity of 1,233. The theatre was thoroughly renovated and overhauled last year, now having all modern conveniences. The height of the proscenium arch is about twenty-eight feet, width of stage about thirty-four feet, and depth about twenty-two feet. There are four exits in case of fire. The theatre is considered now one of the best in Latin-America, is the property of the City Council, and is at present managed by Councilman José Rodríguez Verrier. It is situated in the center of the Plaza de Colon.

Cardenas has the Teatro Otero, which was constructed in the year 1867 and was formally inaugurated the latter part of that year or the beginning of 1868. Ground space occupied is about 270 x 300 feet. It has thirty-six boxes seating 216 persons, 222 orchestra chairs, and in the balcony and gallery 414 seats, making a total seating capacity of 852. The stage is about 46 x 30 feet, and the theatre is at the corner of Obispo and Laborde streets. Since Jan. 31, 1894, Señor Juan Larrouse, who resides at Habana, is the proprietor.

The Teatro Tomas Terry, at Cienfuegos, is the property of Sencion de Tomas Terry, and was constructed in the year 1880 and inaugurated on Feb. 8, 1890. The manager to-day is Sr. Fernando M. Rebuta. There are twenty-seven boxes, each having six seats; 358 orchestra chairs, 1,064 in the balcony and galleries, besides 300 general entrance. The stage is 72 x 57 feet. Santa Clara has the Teatro de la Caridad, which was built some twenty or more years ago. Señora Maria Abreu, considered one of the wealthiest women in the island, and the wife of the first Vice-President of the Republic, gave the theatre to the city about ten years ago. It has a seating capacity of about 2,000.

The Teatro Principal at Camaguey was constructed many years ago, and is the property of the old Betancourt estate. The seating capacity is about 1,600.

Santiago de Cuba has three playhouses, the Teatro Oriente, Teatro Heredia, and Teatro Novedades. The Oriente is the property of Señora Antonio Bravo and Manuel Bory, and was constructed in 1850. It is considered the best theatre in the city; has forty-five boxes, 397 orchestra chairs, balcony and gallery, with a total seating capacity of 1,039. There are electric lights throughout, and the theatre is modern in all respects, having been rearranged. The stage is about 45 x 72 feet.

The Teatro Heredia was constructed in 1906 and inaugurated on Aug. 30 of same year. It is owned by thirteen persons and principally managed by Señor Antonio Arredat, one of said number. There are twenty-two boxes, 450 orchestra chairs, and balcony and gallery seating 829. The stage is about 69 x 33 feet.

The Novedades is a small house and was constructed about two years ago.

There are several other small theatres in the less important towns of the island. A new theatre is being erected at Habana by Antonio Medina and is expected to be completed within the next two months. It will have a seating capacity of about 800. Mr. Gilbert Pemberton, son-in-law of Dr. Saavedra, proprietor of the Payret, hopes to get control of the house.

J. ELLIOT NORRIS.

## DOINGS AT HONOLULU.

Pollard's Lilliputians Appear in Various Places and Are Themselves Entertained—Notes

HONOLULU, H. I., April 10.—At the Orpheum Theatre, J. C. Cohen, manager, the Pollard Lilliputians Opera company (March 14-23) filled the house to capacity at each performance. The training these children have had has been most thorough, and finished productions have been the result. The Gelsa Girl, La Fougere, The Mikado, and In Town were presented. The tots have been entertained quite lavishly by the citizens. Governor Clegg had them out one afternoon at his beautiful residence, the home at one time of Princess Kaulani; Manager Hertche, of the Young and Monna hotels, gave a picnic to them one afternoon. What with swimming, riding and the glamour of the tropical climate and surroundings they will greatly regret leaving Honolulu. The Mascot will be presented by local talent at the Hawaiian Opera House, W. D. Adams, manager, on April 25 and 27. Hugo Hermet will sing Pippo and Mrs. Lawrence Cook, Bettina. Preparations are going forward for an indoor circus by the B. P. O. Elks in June. The Lilliputians made their farewell appearance last night, and the flowers and presents they received amounted to almost a steamer load.

THE BORNIAN.

## THE MERRY WIDOW NOBBED.

The theatre at Sanjevo, Montenegro, was raided by a mob recently because the management refused to discontinue The Merry Widow. The Montenegrins claimed that the opera hurt their national pride. The escapade of Prince Danilo, of Montenegro, some years ago, formed subject matter for much gossip in Paris.



# REVIEWS OF NEW PLAYS.

## EASTER WEEK OFFERINGS FEW IN NUMBER AND IMPORTANCE.

**Edward Vroom Reappears in a Romantic Play of His Own Writing—George H. Cohan's Latest Offering a Success—New Play Offered at the Harlem Opera House—What Happened in Combination Theatres.**

To be reviewed next week:  
PAPA LEBOUARD.....Bijou  
THE GOVERNOR AND THE BOSS.....Blaney's

**Garden—The Luck of MacGregor.**  
Romantic comedy in four acts, by Edward Vroom.  
Produced April 20.

Larry MacGregor.....Edward Vroom  
Colonel Stedman.....Henry Norman  
Lieutenant Colonel Barker.....William F. Haddock  
Sergeant Bruce.....Harry Duggan  
William.....Frederick Gust  
Clinger.....Ira T. Moore  
Eva.....George H. Cohan  
Jacob Van Buren.....Harry G. Hocky  
Jim MacGregor.....William F. Haddock  
General Anthony Wayne.....John Morgan  
Janet MacGregor.....Margaret Sayre  
Margaret Bruce.....Katherine Mulkins

After an absence of some ten years, Edward Vroom made his American reappearance last week in a play of his own authorship; a hopelessly old-fashioned war drama, neither interesting nor exciting. The plot is as conventional as a platitude, the characters as familiar as the footlights themselves, and the construction as crude as a comic supplement drawing. With marvelous disregard for time and space the author sends his characters over miles of territory during the delivery of a single speech; he stops a battle at frequent intervals to allow his hero to deliver himself of sentiments, and he permits the most important secrets to be told in the presence of enemies, who considerably turn their backs so they cannot hear. If there were the slightest chance of the play being successful anywhere, one would feel like giving the author all the praise one could, for Mr. Vroom, as an actor, is agreeable, skilled and evidently sincere. But the play is hopeless.

The scenes are laid near Fort George during the Revolutionary War. The principal character is Larry MacGregor, just made captain in the British army. He is accused of permitting plans of Stony Point fort to fall into the hands of a Continental spy, who is captured. The plans pass through Larry's hands to those of Sergeant Bruce, a spy in the British camp, and then to Margaret Bruce, his daughter, and in love with Larry. The young Scotchman, with an Irish brogue inherited from his mother, lies and eludes himself into and out of scrapes, including an almost interminable court martial in the third act. He is on the verge of hanging from the walls of Stony Point when that stronghold is captured by Mad Anthony Wayne. In the last act, taking place four years later, he is finally acquitted of the charge of treason, and finds Miss Bruce quite ready to marry him. Other characters, besides the heroine and the spies, are a colonel, a villainous lieutenant-colonel, a variety of non-commissioned officers, a Yankee farmer, a spinster cook and a Dutch innkeeper.

Mr. Vroom's acting in the role of Larry possesses a certain romantic charm that arouses a desire to see him in a piece more plausible and less evidently prepared for the star's consumption. His voice is of good quality and well controlled, and his dialect is excellent. Katherine Mulkins as Margaret Bruce acted very badly, without affording the audience any evidences of either the terrors or the joys of the character. Margaret Sayre played the spinster, Janet, well enough, though she frequently forgot that she was Scotch. Henry Norman was a satisfactory war-drama colonel. William Walcott as the lieutenant-colonel showed that he is an intelligent actor with some talent. The lines he was obliged to deliver spoiled his efforts to play naturally. Harry Duggan as Sergeant Bruce was the most convincing in the cast. Ira T. Moore aroused merriment as Clunker, one of the soldiers, and Harry G. Hocky was amusing as the Dutchman. William F. Haddock as the lieutenant struggled unsuccessfully to find a reason for the character he played. The other roles are small and were satisfactorily taken. The staging was adequate.

### Knickerbocker—The Yankee Prince.

Musical play in three acts, by George H. Cohan.  
Produced April 20 (Cohan and Harris, managers).

Franklin Fielding.....Jerry J. Cohan  
Percy Springer.....George H. Cohan  
Whiteland Webster.....Jack Gardner  
Earl of Weymouth.....Frank Hollins  
Steve Daly.....Sam J. Ryan  
John Fagan.....J. J. Lewis  
De Vrie.....J. J. Lewis  
Duke of Dollard.....Robert Emmett Lennon  
Mrs. Fielding.....Mrs. Helen F. Cohan  
Evelyn Fielding.....Josephine Cohan  
Lillian Lloyd.....Stella Hammerstein  
Gertrude Spivans.....Stella Hammerstein  
Detective.....William Leyle  
Walter.....Donald Crisp  
Bell Boy.....John Jarrett

George H. Cohan's latest effort is a worthy successor to his most successful production—Little Johnny Jones—which means it is typically Cohan. To be typically Cohan is to be a jumble of glitter, noise, life, and nonsense, flavored with a sort of pseudo-patriotism that consists chiefly in flag waving and noble sentiments. There is no doubt that Mr. Cohan succeeded some time ago in defining the standard of popularity and in discovering the way to reach it. To take one of his plays seriously would be a sign of insanity.

The story of The Yankee Prince is almost told in the title. A rich Chicagoan brings his daughter to Europe in search of a titled husband. The girl meets and falls in love with a young American of wealth and personal charm. A selected Earl is brought back to America, to the Chicago home of the girl, and a marriage is arranged by the father. The wit and audacity of the young American win in the end.

The author, lyricist and composer, plays the Prince, Percy Springer, with his usual energy and more than his usual skill. His dancing seems to have improved. Josephine Cohan has the role of the heroine, Evelyn Fielding, and Jerry and Sam J. Ryan play the Chicago father and mother. Estelle Westworth as Lillian Lloyd is the villainous and has several songs suited to her voice. Stella Hammerstein in the soubrette role of Gertrude Spivans, a detective, succeeds in finding and displaying the humor of the character.

Frank Hollins as the Earl does good work, and Tom Lewis is particularly amusing as an American prize fighter's manager. Jack Gardner is well cast as Whiteland Webster, and Sam J. Ryan has a part full of good laughs. Robert Emmett Lennon as the Duke of Dollard is a newcomer among the Cohan coterie, and gives a good account of himself in a small role. J. J. Lewis as also good in a small part, and the other roles are played in a way to add to the success of the entertainment.

As is usual in a Cohan show, there are a number of tunes that will be easy to whistle, and that will be whistled before many weeks have passed. Among the songs that seem to please the audience most are "Showing the Yankee London Town," "I'm to marry a Nobleman," "I'm Awfully Strong for You," "Think It Over Carefully," "Tommy Atkins, You're All Right," "Yankee Doodle's Come to Town," and "Money." The three acts take place in the tearoom, Hotel Savoy, London; the exterior of Windsor Castle, and the home of the Fieldings in Chicago.

### Harlem Opera House—Unnamed Play.

Comedy drama in four acts, by Beatrice Morgan.  
Mrs. C. A. Doremus, and Henry C. Colwell.  
Produced April 20.

Thomas Farquar.....William Herbert  
Bill Barlow.....George H. Cohan  
Mrs. Farquar.....Estelle Westworth  
Sergeant Shaw.....Thomas Irwin  
Mary Anne Clarke.....Beatrice Morgan  
Edith Barker.....John Craig  
Frederick, Duke of York.....William A. Norton  
Duchess of Castleton.....Dorothy Rosemore  
Lady Flora Clifford.....Wallace Hastings  
Captain Fitzgerald.....Grays Scott  
Josephine.....William Scott  
Mr. Foote.....George Howell  
Colonel Wardle.....K. R. Nell  
Mr. Adams.....Charles Stanley  
Major Dodd.....Thomas Irwin  
Lady Exeter.....Virginia Crana  
Lady Manners.....Eleanor Miller  
Countess of Kennaur.....Anne Huntington  
Sir George Blithely.....Charles M. Day  
Lady Clifford.....Robert Lee Hill  
Solomon.....William G. Carr  
Baboy.....George Manning  
A Guard.....Martin J. Faust

On the programme this play, which is as yet unnamed, is described as "an incident in the life of Mary Anne Clarke," and that is about as good a name as any, unless it be simply called Mary Anne Clarke, for it's all about Mary Anne, who walks over and makes a conquest of every one who crosses her path. She also has a dog, which may be the incident referred to, whose name does not appear upon the programme, but Mary Anne calls it "Bibby," and if it wasn't that "Bibby" appears only for a short time the play might be called Bibby and Mary Anne, which would be too cute for words. "Bibby's" part ought to be enlarged, and then all the Fifth Avenue society dames would bring their "Bibby" to see Mary Anne's "Bibby" act.

That will be enough for "Bibby" for the present; "we will speak more at length upon this subject at some future date." The first act takes place in a tavern. In this tavern the audience learns that Mary Anne is in love with Eric Robertson, a gallant young Irishman. The Duke of York happens along and is entranced by Mary's dancing. Mary is ambitious to go to London and become an actress, and the Duke of York promises to get her an engagement at the Haymarket Theatre. Eric hears of her intended departure with the Duke, and believing the latter has evil designs upon his sweetheart, rushes in to stop her. He is immediately slugged by the Duke's men and placed in confinement, with the charge of mutiny lodged against him. Mary departs unaware and unmindful of her lover's fate, and one wonders why she doesn't care to say good-by to one she loves so much. In London the Duke tells her of Eric's imprisonment.



THE NEW PINNEY THEATRE, BOISE, IDAHO.

Pictured above is the new \$100,000 theatre being built by James A. Pinney, in Boise, Idaho. Manager Pinney is well known as an energetic, capable house manager, and he will carry out a policy of booking only the very best attractions

comment and also informs her that on the morrow Eric will be condemned and hung. The Duke gives her the alternative of saving Eric's life by becoming his mistress, and of course Mary, being the heroine, accepts his terms.

When Eric learns of Mary's degradation it seems to be all of between them, but Josephine, Mary's maid, explains things to Eric and reunites the happy lovers. Mary then publishes her memoirs and "gets even" with the Duke, besides separating him from £10,000 as a price for her silence.

In the part of Mary Anne, Miss Morgan was just as delightful as ever, giving a very clever interpretation of the new role. William A. Norton played the part of the Duke, and gave a forceful, studied impersonation of the character. John Craig gave an excellent performance as Eric Robertson. Louise Randolph was very pleasing as Lady Flora Clifford, and Charles M. Day was amusing as Sir George Blithely. Dorothy Rosemore was good as the Duchess of Castleton. William Scott as Mr. Foote acquitted himself with credit. Robert Lee Hill as Solomon, William G. Carr as Baboy, and George Manning as Worked all gave skillful interpretations of their character parts. Estelle Westworth proved herself equal to the part of Mrs. Farquar. Grays Scott was splendid as Josephine, and George Howell scored as Colonel Wardle. William Herbert as Thomas Farquar and later as Baboy carried both parts through satisfactorily. Thomas Irwin as Sergeant Shaw and as Major Dodd played both his parts well. Virginia Crana as Lady Exeter, Eleanor Miller as Lady Manners, Anne Huntington as the Countess of Kennaur, and Adelaide Cumming as Lady Clifford all carried their parts through in a dignified manner. Gertrude Spivans played the part of Susan. Wallace Hastings was Captain Fitzgerald. K. R. Nell, Carter, Charles Stanley, Mr. Adams, and Martin J. Faust, a Guard. The cast was well handled throughout.

### Majestic—The Flower of the Ranch.

Joseph Howard's lively melodrama with music, The Flower of the Ranch, began what will probably be a long run at the Majestic Theatre on April 20. The entertainment was offered at the West End Theatre several weeks ago, and reviewed in THE MIRROR at that time. The piece is full of novelty and played with delightful vigor. Several of the songs will be popular and one number, "The Pajama and the Nightie," will probably be one of the whistling songs of the Summer.

### Blaney's—Dorothy Vernon of Haddon Hall.

Edna May Spooner and her associate players presented Paul Kester and Charles Major's dramatization of Dorothy Vernon of Haddon Hall at Blaney's Lincoln Square Theatre last week. Miss Spooner appeared as the heroine and others in the cast were Augustus Phillips as Sir John Manners, Harold Kennedy as Perkins, Ben F. Wilson as Lord Burleigh, Arthur Evers as Sir Malcolm, Vernon, Edwin H. Curtis as Sir George Vernon, William L. West as the Earl of Rutland, Walter D. Nealand as Will Dawson, M. J. G. Briggs as

Sir William St. Leo, Olive Grove as Lady Vernon, Jennie McAllister as Mary Queen of Scots, Josephine Fox as Queen Elizabeth, and Eleanor Winslow as Jennie Paxton. This week, The Governor and the Rose will be presented for the first time on any stage.

### Thalia—Kate Barton's Temptation.

Melodrama in four acts, by Thomas H. Sewell.  
Produced April 20.

Robert Reed.....George McCabe  
Bill Barlow.....Willis Roberts  
Barney Mulligan.....George H. Sinclair  
James Barton.....E. F. Nagle  
Slippery Tom.....Walter Mays  
Dippy Mike.....William Hodgins  
Police Captain.....John Coker  
Officer Hennessy.....Jack Larney  
Wing Lee.....Harold Winters  
Sergeant.....George S. Smith  
Phonans.....Thomas G. Jones  
Judge Wesley.....E. F. Nagle  
Peter Smudge.....Walter Newmark  
Kate Barton.....Blanche Shirley  
Tyrone Birdie.....Grace Covert  
Mary Barton.....Belle Davis  
Rose Housenhumel.....Kate Bruce  
Looney Sal.....Mary Johnson  
Sarah Clark.....Maggie Moore

Kate Barton's temptation came in this manner: Kate was living in her happy home on the Bowery with her father and sister. She spent much of her time in the company of Bill Barlow, a man her father objected to. In the first act Kate comes home from work late. Her father questions her on account of her late arrival and learns that she has been with Barlow. A quarrel then ensues between them, and the father picking up the evening paper learns that his daughter is suspected of a theft of which she is really not guilty. He demands that she put an end to her acquaintance with Barlow or leave home. She leaves home with Barlow. Thus was she tempted by an "unreasonable" father to go astray.

After that Kate and her sister, a blind girl, and Robert Reed, the hero, go through all the horrors of melodrama. James Barton, the father, is killed by Barlow; Kate and her sister become captives in an underground den, and many things happen in quick succession too numerous to enumerate. Kate and her sister are finally restored to their happy home, the blind being made to see and the villain finding himself in the hands of the law with certain death awaiting him.

Blanche Shirley made an excellent Kate Barton and found the sympathies of her auditors with her splendid acting. George McCabe made a very manly hero out of Robert Reed. Willis Roberts was the villain, Bill Barlow, and displayed much versatility in his acting and make-up. He carried his varied role through effectively. George H. Sinclair as Barney Mulligan and Grace Covert as Typie Birdie entertained pleasantly in their comedy parts. Miss Covert is a hard-working little girl with a very pleasing



in this new house. It will be complete in every detail, having modern equipment throughout and will be a great credit to the city of Boise. Existing plans contemplate the opening of this handsome new theatre in September, 1908.

personality. E. F. Nagle was satisfactory as James Barton and later as Judge Wesley. Walter Mays made a very good Slippery Tom. Harold Winters was not at all good as Wing Lee. Dippy Davis gave a highly meritorious performance of the blind girl, Mary Barton. Kate Bruce was full of life and very funny as the Dutch girl, Rose Housenhumel. Mary Johnson was realistic as Looney Sal. The other parts were satisfactorily taken.

This week, Russell Brothers in The Hired Girl's Millions.

### Waldorf-Astoria—Revizor.

Farce, in five acts, by Nikolaus V. Gogol. Produced, April 20, by the Yale University Dramatic Association. Direction of Frank Lee Short.

Anton Antonovich Skvonski-Dmukhanovski.....Maxwell Oswald Perry  
Anna Andreievna.....Matthew Griswold Ely  
Marya Antonovna.....Arthur Mowry Hartwell  
Luka Lukich Khlopov.....Reginald Carman MacKnight Police  
The Supervisor's Wife.....Henry Theodore Fleitmann  
Amnos Fedorovich Igapich-Tyapkin.....Charles Roberts Hopkins  
Artemi Filippovich Zemlyanka.....Ronald Muthhead Byrnes  
Ivan Kuzmich Shepkin.....Edgar Montillon Woolley  
Petr Ivanovich Dobchinski.....Thomas Lawrance Riggs  
Petr Ivanovich Bobchinski.....Harvey Tracy Warren  
Ivan Aleksandrovich Khlestakov.....Thomas Achells  
Christina Ivanovitch Glibner.....Sidney Rollins Overall  
Fedor Andreievich Lulukov.....William De Forest Manley  
Ivan Lazarevich Rastakowski.....Hubert McDonnell  
Stepan Ivanovich Korotki.....Charles Pascal Franchet  
Stepan-Rich-Khovortov.....Edward Otto Proctor  
Svistiunov.....Loomis Havemeyer  
Dobchinski.....Herbert Scott Sneed  
Oelp.....Miles Carrington Hennah  
The Waiter of the Hotel.....Lundell Theodore Bates  
Fevronya Petrovna Poshlopkina.....John Vincent McDonnell  
The Military Sergeant's Widow.....Henry Theodore Fleitmann

One of the best farces ever written was produced at the Waldorf-Astoria for the first time in English on April 20. It was produced in Russia for the first time in 1898, and is a picture of Russian country life not far removed from conditions that exist in any small town in Russia in the present day. As a farce it is highly amusing, but its deeper underlying motive was probably not to amuse, but to expose the prevalence of graft and corruption in the Russian country village. One cannot help but be reminded that America is not alone "the home of graft," as it is so often described, but that it is "grafted" home of newspapers that are not "muzzled."

Revizor, which in English means The Government Inspector, is the story of a number of petty grafting officials who have just received the news that the Revizor is on his way to inspect the town. Consternation seizes them upon receipt of the news and they immediately set about to improve conditions for the time being. A young spendthrift, described as a "n'er do well," has recently arrived in the town, on his way home

from St. Petersburg, and his haughty, independent manner has created the impression that he is the Revizor.

The police prefect holds a council with the other officials and decides to call upon the stranger and invite him to his home, which he does, much to the stranger's surprise. But the stranger is soon aware that he is mistaken for someone else, and, deciding to play the part, accepts the invitation.

Upon arrival at the prefect's house he is treated most sumptuously and called upon by the other officials, from all of whom he borrows money, and also finds time to make love to the prefect's wife and daughter. When he thinks he has gone far enough with his deception he writes a letter to a friend of his in St. Petersburg and then leaves with his valet to return the next day and marry the prefect's daughter—so he tells them. The letter is unsealed by the curious postmaster and the real identity of the supposed Revizor is revealed. The curtain goes down as the prefect goes out upon a summons from the real Revizor, who has just arrived in town, and has stopped at the hotel.

Thomas Achells was the "n'er do well," Ivan Aleksandrovich, and his acting was a delight from beginning to end; a more finished, artistic performance one seldom sees along Broadway in the course of a dramatic season. Maxwell Oswald Perry took the part of the police prefect, Anton Antonovich, etc., and gave a masterful interpretation of the character. Matthew Griswold Ely and Arthur Mowry Hartwell were the wife and daughter, respectively, and their make-ups and actions can be described as being no less than a scream. Mr. Hartwell ought to be ashamed of himself for looking so pretty. Then there were the two country squires, Dobchinski and Bobchinski, played by Thomas Lawrance Riggs and Harvey Tracy Warren; they were both excellent. Charles Roberts Hopkins was very capable as the Judge. In fact, the cast throughout was all that could be desired, each member rising equal to his opportunity as it was presented.

### Yorkville—The Power Behind the Throne.

Mildred Holland began an eight weeks' engagement here on April 20, presenting The Power Behind the Throne for the first week. Miss Holland and her supporting company were splendidly received, and the play pleased crowded houses all week. The cast was as follows: Johan Winter, George Warrington, Frau Winter, Amy Rath; Lisa, May Wilson; Arla, Mildred Holland; Baron Ronald Von Hohenlohe, Richard Gordon; Anton, Davenport Marshall; Keller, W. H. Fennell; Count Von Oberfeld, Charles Arthur; President Von Hohenlohe, Joseph R. Garry; Delphinia, Viola Crane; Duchess Von Waldheim, Teresa Dale; Servant, Alton Thomas.

This week The Two Little Vagrants is the bill.

### Academy of Music—Mlle. Modiste.

Frital Schell began a farewell engagement in M. Modiste on April 20, presenting the light opera with all the vigor and charm of its first performances. The cast was as follows: Henri de Bourray, William Frutts; Captain Etienne de Bourray, Robert Michaeils; Hiram Bent, Claude Gillingwater; Gaston, Leo Marx; General le Marquis de Villenfranche, J. G. Doyle; Lieutenant Rene La Motte, Howard Chambers; Françoise, E. W. Hunt; Madame Cecilia, Josephine Bartlett; Nanette, Grace Delmar; Pauchette, Blanche Morrison; Marie Louise de Bourray, Carlyn Sterilits; Bebe, Alina Craig; Mrs. Hiram Bent, Bertha Holly; Frital Schell.

### At Other Playhouses.

LYRIC.—H. H. Sothern ended his engagement here Saturday night. The Wolf has been removed from the Bijou for an indefinite run at this house.

AMERICAN.—Wide, Woman and Song ended a three-weeks' engagement here Saturday night, and this week the house is dark. Before reopening on May 4 with the Italian Grand Opera company the theatre will be thoroughly cleaned and repainted.

BIJOU.—The Wolf was removed to the Lyric last night, to make room for Henry R. Dixey in Papa Lebonnard, opening to-night.

GRAND OPERA HOUSE.—Victor Moore in The Talk of New York was the attraction here last week. This week Anna Held in The Parisian Model.

FOURTEENTH STREET.—Mrs. Eva Fay began a short engagement here last week, presenting her "clairvoyant" act, known as "hauntings." This week exhibitions of moving pictures are being given.

WEST END.—Jennie Bonstelle in The Road to Yesterday delighted large houses here last week and her supporting company was good. This week the Helen Nold Opera company begins an indefinite engagement, opening with I Trouvatore.

METROPOLIS.—Rose Melville in Six Hopkins attracted crowded houses here last week. This week George Ober in Rip Van Winkle.

NEW STAR.—The Russell Brothers in The Hired Girl's Millions attracted good audiences here last week. This week Dora Thorne.

### CUES

Dr. and Mrs. Herbert L. Flint, the hypnotists, who have been playing in the Middle West this season, have purchased a summer home at Benton Harbor, Mich., where they will entertain their friends this summer in place of at their farm in Torrington, Conn., which they have occupied for several summers past.

A revival of The Alaskan is planned for next season, to open in Chicago about Sept. 1. Frital von Busing has been engaged for one of the principal roles.

Dorothy Donnelly has been engaged by Henry B. Harris for the leading role in a new play to be produced next season.

Anna Barton retired from Hortense Neilson's company on April 24 to play her old part in The Two Little Vagrants in support of Mildred Holland at the Yorkville Theatre during the present week.

Edith Tallafiero is to replace Mary Ryan in Brewster's Millions during the Chicago engagement that is to begin on May 10. Next season Miss Tallafiero will play her sister's role in Polly of the Circus.

Flora Juliet Bowley has been engaged by Henry B. Harris for the leading role in one of his productions next season.

Mildred Hunter Arden, daughter of Mr. and Mrs. Edwin Arden, was married to Lieutenant George W. Beavers, U. S. A., at the Church of the Transfiguration, New York City, on April 20. The Rev. Dr. George C. Houghton and the Rev. Herbert Shipman officiated.

Richard Carle in Mary's Lamb will succeed The Soul Kiss at the New York Theatre, opening on May 25.

The Clue, a new play of New York Society life, will be produced by Nixon and Zimmerman at Atlantic City, N. J., on May 7.

Mary Keogh called for Melbourne, Australia, on April 24. Miss Keogh has been engaged by J. C. Williamson to play the part of Phoebe Puckers in The Prince Chap, one part in which she made such a success on Broadway two seasons ago.

Harry Riddings, company manager of The Hair to the Hoorah, is seriously ill at Miss Aston's sanitarium, where he recently underwent a severe operation.

Mrs. Ken. S. Davidson (Ann Caird), who has been appearing as Annie in the Bonnie Brier Bush during the past season, under the management of Shipman and Colvin, has gone to Scotland to spend the Summer with her mother at her home in Montrose.

Joseph M. Galles has acquired the touring rights to The Pajama and the Nightie for next season. The piece closed in Baltimore last Saturday night.



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## DISCUSSING AN EMERGENCY.

THE discussion carried on in THE MIRROR relative to conditions in the popular-price theatres has an interest outside of the profession, as is attested by the attention paid to the matter by the press. The interest in conditions manifested by managers and others directly concerned is vital, for an emergency that must be met by them plainly has arisen. Newspapers naturally are concerned in the matter from the public viewpoint.

The Rochester Union and Advertiser quotes at length from THE MIRROR, to which it refers as "a journal that, in treating of theatrical matters, knows whereof it speaks," and declares as sound the suggestion of one manager interviewed that the theatres devoted to melodrama must improve the quality of their offerings or reduce their rates for admission. The Union and Advertiser, however, does not think that many of the older melodramas recommended as substitutes for the strange plays of the day called melodramas would serve the modern public, although several of them were originally produced at first-class New York theatres. This journal has no remedy for the present state of affairs beyond the prescription that popular-price theatres should find something better than their present mediums.

The Washington Herald, under the heading, "The Growth of Taste," editorially says, if the conclusions arrived at in the interviews published in THE MIRROR are correct, that they indicate "a healthy sign, and one which augurs well for the native drama, as well as for popular taste," and adds:

The decrease in attendance at poor plays can have but one explanation, namely, the people are getting tired of being "gold-bricked" into giving up 50 cents a seat to see the same old villains, heroes, heroines, chemical subterfuges and impossible low comedians in the same old guises and stunts, the same threadbare plots or horrors and narrow escapes. The whole melodramatic structure in these theatres has gone down the scale of mediocrity until some plays are positively the limit. Either they are become hopelessly bad or the masses are become far too intelligent to stomach the nauseous dose.

The Herald declares that vaudeville has become the logical substitute to the public that formerly patronized the melodrama theatres. This, it says, is "a most tempt-

ing diversion from the reeking horrors of the cheap melodrama," and it calls attention to the attractiveness of vaudeville theatres of the first class in their conduct, as well as in their offerings, which appeal to persons who have but little money to spend on theatrical amusements, and naturally gravitate to the places where they can get the best value for it.

## THEATRES FOR THE MASSES.

THAT the theatre appeals universally is true, but that its work may not be enjoyed by the masses in many countries is also a fact. Thus of late there have been many experiments designed to more nearly equalize conditions, and to give to those who ordinarily cannot afford good plays and operas the same opportunity to enjoy them that falls to the lot of persons more happily situated as regards means.

The poor in worldly goods of course take their amusements as they can. Their theatre experiences, however, in ordinary circumstances, are confined for the most part to the cheapest—and thus the least desirable—offerings. That efforts to change this matter in some measure are steadily being made, and these efforts are by no means isolated, is encouraging to the spirit of human brotherhood that exists more generally than the contrasts in life would seem to indicate.

In various large cities of this country, where what is called "settlement" work is prosecuted, notably in New York and Chicago, there are earnest and successful efforts to make good drama known to persons who otherwise would not be able to enjoy it, and the work of the People's Institute in New York, crystallized in The Children's Theatre, is educating new generations to an appreciation of the drama that will make for broader minds and more desirable citizenship. The experiments in Paris, begun some time ago, to establish theatres in congested districts of that capital and in suburban places in the Summer for the benefit of masses who otherwise would never see a good play or hear a good opera, the best artists of the capital being drawn upon as exponents, has evidently been successful.

One of the latest of these plans is now being tried in Geneva, where, on April 11, Faust was played to an audience of nearly 1,200 persons, made up wholly of workmen and their families. For this performance every seat cost the same, whether it was in the gallery, the stalls or the boxes, the price being 5 cents. It is said that 30 per cent. of the audience had never seen an opera before. The theatre is owned by the municipality of Geneva, and for one night only it had been let to the "Societe d'Art Social," which desired to give a practical illustration of its theory that the theatre should be employed in the intellectual education of the masses, and that the State should interest itself in the matter. When the performance was first announced the rush for tickets was amazing. More than 5,700 workmen inscribed their names, and a lottery had to be arranged to decide to whom the limited number of seats should be issued.

No one can question the sociological value of these movements, and there is reason to believe that they are everywhere attracting the attention of those who, outside of governmental action wisely based, may best assist in their extension.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, incoherent or irrelevant queries. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

D. M. Lima, O.: Write to T. Allston Brown, 868 Highland Avenue, West Philadelphia, Pa., for information regarding his "History of the New York Stage."

L. LICHTENSTEIN, New York: Write to the Librarian of Congress, Registrar of Copyrights, Washington, D. C., for blanks and information regarding copyright. The words of a song may be copyrighted without the music.

CONSTANT READER, Northampton, Mass.: The Ethel Jackson that appeared in the cast of The Blue Moon last season is the same person who is appearing in The Merry Widow at the New Amsterdam Theatre this year.

JOSEPH A. WENTHAUER, St. Paul: The Yeoman of the Guard, by Gilbert and Sullivan, had its first performance in New York at the Casino on Oct. 17, 1888. The cast was: Sir Richard Cholmondeley, George Broderick; Leonard Meryll, Charles Remick; Wilfred Shadbolt, Fred Solomon; Elsie Maynard, Bertha Ricci; Phoebe Meryll, Sylvia Gerrish; Dame Carruthers, Isabelle Urganhart; Sergeant Meryll, George Olmi; Colonel Fairfax, H. Hallam; Jack Point, J. H. Riley; Kate, Kate Mart. The opera was produced by Rudolph Aronson. It ran 100 nights at the Casino.

A. R. SMITH, Worcester: The original cast of The Lion and the Mouse as produced at the Lyceum Theatre on Nov. 20, 1905, was as follows: Eudoxia, Sadie Stringham; Rev. Pontifex Deedle, Edward See; Jane Deedle, Margaret Gray; Mrs. Rosemore, Julia Hanchett; Miss Nesbitt, Carolyn Elberts; Judge Rosemore, Walter Allen; ex-Judge Scott, Fraser Coulter; Expressman, James T. McDonald; Toby Richetta, Augustin Daly Wilks; Shirley Rosemore, Grace Elliston; Jefferson Ryder, Richard Bennett; Hon. Fitzroy Bagley, Martin Sabine; Jorkins, James Stone; Senator Roberts, E. A. Eberle; Kate Roberts, Marion Pollock Johnson; Mrs. John Burdett Ryder, Marguerite St. John; John Burdett Ryder, Edmund Broese; Maud, Ruth Richmond. A return engagement with Flora Juliet Bowley in the role of Shirley Rosemore was played at the Hudson Theatre beginning June 17, 1907.

## PERSONAL



Photo Survey, N. Y.

IRVING.—Isabel Irving concluded last week her long and prosperous starring season under the management of Lieber and Company, in The Girl Who Has Everything and Susan in Search of a Husband. The tour, which began on Sept. 2, embraced the entire United States and the principal cities of Canada. Owing to the financial as well as the artistic success of the attraction the tour was prolonged for several weeks beyond the time originally set for closing. Miss Irving will sail for Europe this week to devote her vacation to witnessing the important plays now running in London and Paris.

MILLS.—Frank Mills, leading man with Olga Nethersole, was stricken with diphtheria at Syracuse, N. Y., on April 18, and taken to a hospital.

SHAW.—Mary Shaw recently delivered an illuminating address before the Friday Morning Club of Los Angeles, Cal., on "Modern Drama and Its Relation to Women."

EDMON.—Robert Edson appeared in George Broadhurst's dramatization of Stewart White's "Conjuror's House," at Providence, R. I., last Thursday night. The play is named The Call of the North. The piece was continued for the remainder of the week, and will be given a regular production next season.

BIGELOW.—Charles Bigelow has been engaged by Florence Ziegfeld, Jr., as principal comedian with Anna Held. After two seasons it is Mr. Ziegfeld's intention to star Mr. Bigelow at the head of his own company.

MATTHISON.—Edith Wynne Matthison will give a reading from Prof. Gilbert Murray's translation of the Electra of Euripides in the chapel of the Packer Institute, Brooklyn, on April 20, at 3 P. M. Before leaving England Miss Matthison obtained Professor Murray's permission to use the translation.

MAYO.—Margaret Mayo (Mrs. Edgar Selwyn) sailed last Wednesday for Gibraltar. She and her mother will spend some time in Spain, where Miss Mayo hopes to recover her health. She has been ill with rheumatic fever for several weeks.

MARBURY.—Elisabeth Marbury sailed on the New York last Saturday for her annual visit to Paris and London.

WARD.—Fannie Ward appeared as Lady Kitty in Margaret Mayo's dramatization of "The Marriage of William Ashe" at Terry's Theatre, London, on April 22. She is said to have made a decisive triumph.

HANFORD.—Charles B. Hanford's tour ends at Logansport, Ind., on May 7. It has been an extensive one, covering over 20,000 miles and extending to the Pacific Coast. Antony and Cleopatra, The Merchant of Venice and The Taming of the Shrew were the plays presented. The association of Mr. Hanford and his manager, F. Lawrence Walker, has extended over a period of seventeen years.

WILLIAMS.—Hattie Williams sailed on the Adriatic last Wednesday to spend the Summer in Europe.

IRWIN.—May Irwin and her husband and manager, Kurt Einfeldt, will sail from England on Thursday, April 29. They have made a tour of Germany since Miss Irwin closed her twenty-weeks' season in vaudeville.

DEAN.—Julia Dean has taken a cottage at Scenot, Mass., and will join the Thespian colony there early next month.

SPOONER.—Cecil Spooner and her company will replace the present Spooner Stock company at Blaney's Lincoln Square Theatre, on May 11, to present at least four plays, two of them new. On the same date Edna May Spooner will return to Brooklyn to begin a season at the Majestic Theatre.

TALIAFERRO.—Mabel Taliaferro has changed her plans for next season, and instead of retiring from the stage at the end of the run of Polly of the Circus, she will resume the role for a short tour next Fall. She will then be succeeded by her younger sister, Edith.

HARRIS.—William Harris and Henry V. Donnelly sailed on the Cedric last Thursday on a visit to London.

BARRYMORE.—Ethel Barrymore was given a banquet at the Auditorium Hotel, Chicago, on April 20, by women of Chicago society. A carpet made of rose petals was a feature of the luncheon.

WYCHERLY.—Margaret Wycherly has been engaged for the leading role in The Clue, Charles Bradley's new play, that is to be produced at Atlantic City on May 7.

HOLLAND.—Mildred Holland will give a professional matinee at the Yorkville Theatre on Friday, May 1, presenting The Power Behind the Throne.

THURBER.—Marianna B. Thurber (Mrs. Frances L. Prayn), who appeared in a song recital at the Garden Theatre last Tuesday afternoon, is to go into vaudeville in a sketch written by Mrs. Marie B. Schraeder, entitled The Bandbox.

## ACTORS' SOCIETY BENEFIT.

A One-Act Tragedy by Henry Arthur Jones Performed—Notable Participants.

The Actors' Society of America held its fourth annual benefit last Tuesday afternoon at the Hudson Theatre, where members of the profession and friends gathered in large numbers to aid a worthy institution. The receipts were about \$2,000.

The novelty of the afternoon was the presentation of a new one-act tragedy entitled The Goal, written by Henry Arthur Jones. It was offered by Daniel Frohman with the following cast:

Sir Stephen Famaris..... Sidney Herbert  
Daniel Famaris..... Edwin Nicander  
Sir Lydden Crane, M. D..... A. G. Andrews  
Adams..... Stephen Cornelius  
Peggy Lovel..... Osa Waldrop  
Nurse Clendon..... Isabel Richards

Sir Stephen Famaris is a famous engineer who is told by his physician that his life is rapidly drawing to a close; that he has only a few days to live. The engineer's fondest dream has been to lessen the time between England and America to four days. He has had a quarrel with his son Daniel about some girders on a bridge and the son has refused to admit he was wrong. On account of this the father has banished him from his sight until he will admit it. The son has been notified of his father's approaching end and he hurries home. His arrival is announced and his father denies him admittance to his presence unless he will admit that he was wrong about the girders. The son is obstinate and does not reply. The father finally in desperation tells him to admit that he was wrong even if he has to tell a lie. The son does so and enters. The father then begins to explain his plans to his son telling him that since he himself will not live to carry them out, his fame will be equally great in having his son do it. He becomes so excited over the scheme in explaining it that his heart gives way and he dies, as he says, standing.

A gleam of comedy is introduced by a debutante called Peggy. She is about to have her first ball and Famaris has asked her to visit him in her new dress before the dance begins. She does so and the scene that takes place is a welcome relief to the intensity of the preceding lines. But the incident had little or nothing to do with the play and the pleasure in witnessing it was due wholly to the very beautiful personality of Osa Waldrop who was "loaned" for the occasion from the Paid in Full company. Sidney Herbert gave an excellent performance as Sir Stephen Famaris. One felt thankful that he did not try to make the character a tottering old man with a faltering voice, which would have been most disagreeable as well as untrue to the part. A. G. Andrews gave a highly meritorious performance as Sir Lydden Crane, and Edwin Nicander was very good as Daniel Famaris. Isabel Richards was satisfactory as Nurse Clendon. Stephen Cornelius played the part of Adams, the butler.

Others who appeared during the afternoon were Augustus Thomas, who made the opening address; Charles Bigelow and Josie Sadler, with Arthur Weld in the conductor's chair; Lew Fields and George Belton and waiters; Walter Lawrence and Elsa Ryan, Maurice Levi, conductor; Donald Brian and Lena Ahlstrand, Louis Gottschalk, conductor; Victor Moore, Victor Herbert, Otis Skinner, William Courtleigh, Edward O'Connor, Frank E. Jamison and Gladys Claire in Peaches; May Naudain, Tom Wise, Charles Ross, Peter F. Duley, Ralph Delmore, and Marshall P. Wilder.

## NOTES OF BOOKS.

THE ROUND UP. Novelized from Edmund Dell's melodrama by John Murray and Marion Day Miller. New York, G. W. Dillingham Company.

The co-authors have succeeded in making an interesting and thrilling novel from the material in this popular melodrama; more entertaining, in fact, than the play. An introductory chapter, reciting the events that are described in the first act of the drama, and a final paragraph to dispose of the characters at the end are the only matter added to Mr. Dell's work. Illustrations are from photographs of scenes in the play.

OUT OF THE VAST UNKNOWN DEPTHS. A phantom in one act, by Mortimer Deans. Published by the author.

This is a short play that reads well, but would probably prove monotonous in the acting. A careless, heartless coquette is confronted by the phantoms of the men who have died on account of her beauty, and finally dies of terror.

BROWNING AND THE DRAMATIC MONOLOGUE. By S. S. Curry, Ph.D., Litt.D. Boston, Expression Company.

This volume, printed on yellowish paper, in type unusually trying to the eyes, is one of the publications of the Boston School of Expression. The author attempts in a dissection and analysis of Browning's dramatic poems to show the poet's meanings from the viewpoint of the monologue, and succeeds fairly well. The work is well written, but the printing and paper prevent the reader from enjoying it.

MRS. FEATHERWEIGHT'S MUSICAL MOMENTS. By John Brady. New York, Goerck Art Press.

This is a series of monologues, supposed to have been spoken by a hopelessly materialistic woman who has aspirations toward art. They are generally amusing and full of gentle criticism of opera and the people who go to hear it. The illustrations, by the author, are as funny as the text.

## STUDENTS IN TWO OLD PLAYS.

Mrs. Jessie Brown Crommette, director of the Washington Heights School of Music and Dramatic Art, presented her students in two plays last Wednesday evening, at her home, 549 West 150th Street, New York City.

The first number on the programme was Miss Civilization, by Richard Harding Davis, presented with the following cast: Miss Civilization, Mrs. Amalie Woods; Joe Hatch, S. E. Barringer; Reddy, George Mercer; Harry Hayes, E. Washburn.

A Pair of Idiots, in two acts, by Eleanor Maud Crane, was the other play and had this cast: Colonel Archibald Bradley, Malcolm Clegg Maynier; Peter Jennings, Spencer Barringer; Dr. George Gunther, E. Washburn; Miss Lucretia, Mrs. Crommette; Miss Jean Bradley, Martha Thierfelder; Winifred Lester, Pauline Fritz. The musical programme was furnished by Gertrude Manning and Fritz Halwig.

## MANTILL ADDRESSES A SCHOOL.

On the afternoon of April 15 Robert Mantell addressed the pupils and faculty of the Johnstown, Pa., High School. He spoke of the art and genius of Shakespeare, and of the flexibility of the actor in delineating the various roles. He recited many selections to illustrate his points. Many of the townspeople came to hear Mr. Mantell. In appreciation of his efforts James N. Muir, superintendent of public schools, and a fellow Scotman of Mr. Mantell, presented the actor with Felix Schelling's exhaustive work on the Elizabethan drama. Mr. Mantell was introduced by Dr. Francis Schill, Jr., a member of the School Board and Mirror correspondent, in a brief, felicitous speech.

## A LOVING CUP TO THOMPSON.

A special matinee of Polly of the Circus was given at the Liberty Theatre on April 20, for the benefit of the Catholic Chapel on Blackwell's Island. At the end of the second act Frederick Thompson was presented with a loving cup as a testimonial of the gratitude of the Catholics of New York for the courtesy shown them. President McGowan, of the Board of Aldermen, made a short speech, and Archbishop Farley, who was present, expressed his thanks to Mr. Thompson and Mabel Taliaferro.



## THE USHER



It is natural that reputable newspapers the country over should come to the defense of the eminent actress scandalously assailed recently in the preliminaries of a divorce action.

The Philadelphia Press indorses the position in the matter taken by THE MINNOS last week. "The cruel injustice done in the dragged-out declaration of a libel in divorce, well illustrates the capacity for infinite harm which exists in that procedure," it says. "That the attorney for the woman seeking a divorce withdraws the charge, confesses that it was an error and apologizes for having been instrumental in making it, are very far from remedying the great wrong committed in making the charge. The publication of such a charge in the papers filed in court is privileged, and for the helpless victim there is no redress. Many an innocent woman has suffered keenly from this cause and found that the law gave her no remedy. The evil done may be palliated by subsequent withdrawal and apology, but its mischief on the mind and heart of the falsely accused woman is permanent, and unless express malice can be proved nothing can be done about it. Every wrong should have a remedy," adds the Press. "and the State legislatures should be able to provide one for this old evil. Some proof should be made of a charge of this character before it is permitted to become a matter of permanent record in a court. The good name of a good woman is too precious a possession to be left unguarded from missiles that blacken and defame and which any malicious person can use and claim the protection of privilege which all the courts accord to matters of record in proceedings before them."

The Washington Post says the withdrawal of the accusation vindicates the character of a woman who never needed vindication, yet it does not erase the shameful injury inflicted upon her. "For such willful and wanton defamation," says the Post, "there should be some severe punishment inflicted by law. Suits for damages cannot undo the wrong. Even proof of entire innocence does not entirely wipe away the smear of suspicion. It should be made a penal offense to charge any person with a social crime without first having made full and careful investigation of his conduct and disclosed reasonable grounds for such action."

The Pittsburgh Gazette-Times says the great wrong originally done to the actress has not been repaired by the statement that the charges were baseless; that while the high standing of the actress among friends and admirers has not been affected, and her enviable reputation as a woman has not been impugned in the view of the great theatregoing public, nevertheless the actress has been made to suffer cruelly, and no apology or retraction can be fully effectual. This newspaper, like all others that have discussed the subject, testifies to the affection in which the actress is held everywhere for her artistic and private worth.

The Baltimore American also believes there is a defect in laws that permit such an outrage upon character. "There ought to be some way of reaching such outrages as this, some protection for innocent women exposed to such attacks. The law should see to it that these attacks could not be made with impunity," it says. The Milwaukee Journal, evidently reflecting upon the part taken in the matter by the press, says it is the duty of newspapers throughout the country to set the truth before the public.

And thus the comment—invariably indignant over the publication of the libel—goes on; but the most practical recommendation in the premises is that of the Philadelphia Press as to the enactment of laws in various States safeguarding the reputation of innocent persons in divorce procedure. The libeling of a woman so widely known and so generally esteemed should inspire a general reform in such process.

The "theatre cases" in Kansas City have attracted wide attention. Thousands of actors have been arrested in an attempt to enforce an archaic Sunday law that prohibits "work" of any sort on that day.

Three thousand indictments against actors arrested in Kansas City were dismissed last week for want of legal evidence against them.

The chief prosecutor in these cases was Judge Wallace, who gained incidental notoriety during the progress of his crusade by declaring that "all theatrical people are immoral," although he confessed his general lack of pertinent knowledge by saying, "I never knew an actor or an actress, or have never been inside of a theatre in my life."

But even this judicial—or extra-judicial—

person is not immaculate, it would seem, and is not averse to asking others to work for him on Sunday, according to an editorial in the Kansas City Journal, which in lego-humorous vein observes:

From our alert correspondent at Gallatin, Mo., we learn that Judge William H. Wallace sat in a public place—in front of the principal hotel of that town, in fact—at noon last Sunday just as many people were returning from Easter services in the Gallatin churches, and that he did then and there, deliberately and in the manner hereinafter described, in said public place on said day and hour, allow two negroes to "shine" his shoes, although the said Judge William H. Wallace had knowledge and information of the fact that it was the seventh day of the week, commonly called Sunday, and that such "shining" was work within the meaning of the statute and therefore unlawful. The information further sets forth that Judge William H. Wallace received the laborious attentions of the Senegambian servitors without protest, and that the aforementioned servitors worked "diligently" on his trotting cases until they became lustrous and attractive to the sight. That same evening the said Judge Wallace delivered an address in the Gallatin Presbyterian Church on law enforcement and Sabbath breaking, and it is alleged, rumored and reported that said address was a boost for his gubernatorial candidacy.

THE MINNOS has no special interest in political aspirations, and it is not an advocate of Sunday theatres, but it agrees with the Journal in the theory that one who would prosecute a barber for shaving or an actor for playing in Kansas City on Sunday should not employ for the purpose of brightening up his own personal appearance a bootblack in Gallatin, Mo., or any other town more or less remote from his moral activities.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

A successful euchre was given last Friday at headquarters for the benefit of the National Council, under the direction of Mrs. Charles H. Abbott, chairman. Many handsome prizes were awarded. The next euchre for the National Council will be held at Hotel Prince George on the evening of May 8. Tickets may be obtained at headquarters.

A very interesting sermon was preached last Sunday evening by the Rev. Henry Mottet, for the New York Chapter, at its April service at the Church of the Holy Communion.

The regular monthly reception will be given next Thursday afternoon in the Parish House of the above church, twentieth Street and Sixth Avenue, from 2.30 to 6 p.m., under the direction of Irene Achman, chairman. Members and friends cordially invited.

A musical will be given in aid of the New York Chapter at headquarters Tuesday evening, April 28, under the direction of Mrs. J. Alexander Brown. Tickets may be obtained at headquarters.

An Easter tea was served at the headquarters last Thursday, the secretary of the Alliance, Olinda D. Drescher, being hostess. Among those present were: Mrs. T. Wyatt, Mrs. Samuel Charles, Edwin B. Jennings, Mrs. L. V. Mauger, E. J. Gilmore, Laura K. Brewer, Allen Demond, Mr. and Mrs. Earl Ford, Charles T. Catlin, Mrs. G. Cartwright, Mrs. L. V. Roversal, Mrs. O. L. Drescher, Mrs. D. J. Hutchinson, Mrs. Adelaide C. Greenfield, Mr. and Mrs. Damon Lyon, Eliza B. Harris, Kizzie B. Masters, Edward Reed, Mrs. Lettie Ford, Regina Weil, Mrs. F. P. Pratt, Mrs. J. A. Brown, Rev. F. J. C. Moran, Elizabeth K. Brown, Ashley Gordon, J. P. Weatherly, Arthur Spencer and many others.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed articles of incorporation with the Secretary of State at Albany the past week: Walter S. Kelley Amusement Company, New York; capital, \$10,000; directors, W. S. Kelley, W. F. Kenny, and C. E. Patton, New York. The Helen Noldi Grand Opera Company, New York; capital, \$1,950; directors, Achille Alberti, T. T. Auburn, and Marion Cohen, New York. Pictureland Amusement Company, Rochester; capital, \$5,000; directors, E. J. Hoffman, W. H. Powell and Charles Herbert, Rochester. Paul H. Liebler (Inc.), New York (theatrical); capital, \$10,000; directors, P. H. Liebler, Hollis, Queens County, and W. J. Hofmann and E. J. Letart, New York. The Fifth Avenue Confectionery and Amusement Company, Brooklyn; capital, \$2,000; directors, A. H. Schwartz, Abe Brody, and A. Ninklosky, Brooklyn. The Amusement Development Company, Brooklyn; capital, \$20,000; directors, L. Niedrock, Brooklyn, and W. F. Livingston and H. C. Smith, New York. Happyland Park Company, Richmond Borough, New York (amusement); capital, \$10,000; directors, J. J. Sullivan, Thaddeus Paber, and D. H. Solotaroff, New York. East Side Amusement Company, New York; capital, \$6,000; directors, H. J. Schwartz, Simon Knebel, and Samuel Hoffman, New York. Elliott Theatre Company, New York; capital, \$300,000; directors, Frederick Hoff, F. F. Knapp, and R. Calhoun, New York. Perth Amboy Theatre Company, New York; capital, \$1,000; directors, M. M. Cohen, H. W. Gungler, and David Steinhardt, New York.

## BERTHA KALICH IN A NEW AMERICAN PLAY.

A dramatic paper which is not in a position to print any authoritative news with reference to Harrison Grey Fiske's attractions recently intimated that Bertha Kalich would not be managed by Mr. Fiske after this season. This statement was false and unfounded. Mr. Fiske has a contract with Madame Kalich that still has three years to run. As has been announced, he will present Madame Kalich next season in a new play of American authorship. Her tour the past season was the most successful, both financially and artistically, that she has made since she began acting in English.

## MRS. FISKE'S NEXT SEASON.

Mrs. Fiske, who with the Manhattan company is still appearing in Rosmersholm, will begin her next season late in September at the Belasco Theatre, New York, in a new American play. Her engagement in New York will cover several months. At its conclusion she will be succeeded at the Belasco Theatre by Bertha Kalich, also under Harrison Grey Fiske's management, in her new play. During the term of Mrs. Fiske at the Belasco, Madame Kalich will appear on tour.

## ANNIE PIXLEY RELICS SOLD.

Relics of Annie Pixley, collected thirty years ago, were sold at auction last Thursday to pay storage charges. They included manuscript copies of *McLain* and *The Deacon's Daughter*, photographs of the actress in costumes and scraps of clippings. Two gold-headed canes, one of onyx and one of tortoiseshell, which were presented to her husband, Robert Fulford, were included in the collection.

## COMING EVENTS.

April 28—Fanny Lebonard, Bijou, New York.  
May 4—Virginia Harrod in *Kate Shannon*, Washington, D. C.  
May 25—Richard Carle in *Mary's Lamb*, New York Theatre.

## THE QUESTION OF ROYALTIES.

DOES THE DRAMATIST GET TOO MUCH, OR SHOULD HE REALIZE MORE ON HIS WORK?

A Young Playwright Has Definite Ideas on the Subject and Expresses Them Tersely—Why He Thinks the Author Should Not Depend on the Success of a Play for His Returns—He Gives Examples of Small Revenues for Laborious Work, and Says There Are No Rich Dramatists.

"In this discussion," said Channing Pollock, when seen by a *Minnos* representative in his apartments at the Hotel St. Francis relative to the question of the payment to authors by managers, "it seems that the managers are agreed upon one thing: that is, that the manager should not pay the author anything until he is sure that the play will make a profit. Well, if this rule should prevail with the author, why should it not be applied in the case of the actor, the carpenter and the scene painter, who receive their money whether the play is a success or not?"

"No shoe dealer can get shoes with which to open a shoe store on the promise that if the store makes money he will pay the wholesaler for the goods. Why should the theatrical manager get plays upon that basis? The man who goes into the business of managing shoe shops or plays is in the business of speculating. All that he has to put into that business is money. He has no right to demand that the dramatist be a speculator, too."

"If the playwright should stand to lose he should also stand to win. It isn't fair to say that he gets nothing if the play fails, but that the manager gets everything if it succeeds, which is just about the way matters stand at present. The managers say there should be a change in the present system. Please allow me to go on record as seconding that sentiment. When things are at their worst they are bound to mend, and this being true, the outlook for the dramatic author is bright indeed, because conditions at present could not be much worse."

"The only square arrangement between manager and author is to have the author's proportion of the winnings bigger in case of success, and as a matter of fact that is exactly the system in vogue now, only the author's winnings are not big enough. If a play fails the author gets little or nothing for his work. Generally royalties are trifling up to a point in the receipts at which the manager is making a profit."

"As an example of a failure showing the rewards of an author, there is the case of *The Secret Orchard*. It was a failure principally because of bad management. One of that production I received about \$1,000. Now, I worked on that play for two years, or one hundred weeks. So you see I got \$10 a week for my work, which is about one-half the salary of a street-car conductor. And there is the case of *The Pit*. It made the manager over \$500,000. I got \$2,000 out of it. Yes, there is something wrong with the prevailing system."

"The first time I ever heard mentioned the idea of paying an author only a share of the profits was at the Friars' dinner to Mr. Erlanger, when Mr. Erlanger spoke of the superior chance of the author over the manager. Yet that night Mr. Erlanger was the guest of honor; the authors present owned no theatres; no blocks of property in New York."

"Just take a glance over a list of dramatic authors. How many of them are making more than a fair living? Few indeed! We judge the author by his fruits. What are the fruits of dramatic authorship? What inducement does that profession hold out to others to enter it? None whatever. Royalties at present are hardly a reality. They are only a dream; a superstition. There is not one really wealthy dramatic author in America to-day. Think of it, the average fairly successful playwright makes less than a fairly successful grocer."

"Small fortunes are owned by the four biggest playwrights. The four biggest men in any other field of skilled endeavor must be enormously wealthy. Will any one deny that it is a poorly paid profession that does not pay large fortunes to its four most successful men? No, I think not."

"Any way you choose to turn to look at this subject the fact stares you in the face that the author gets decidedly the worst of it. Let me tell you how much I got out of in the Bishop's Carriage. I got \$150 a week; Jessie Busley, who played in it, got \$400, and yet no actor or actress can make a poor play a success."

"The manager who wants to revise the present system to the disadvantage of the playwright suffers from stupidity as much as from cupidity. It is foolish for him to burn the bridge that has taken him across. So as to keep the author from following him. The manager makes his money from plays; therefore, it is not idiotic for him to try to cut down the emoluments of the men who provide him with these plays?"

"The wise manager would try to make playwrighting more attractive, more profitable, more alluring. The ship because not enough ships are built in America. Are too many good plays written in America? Certainly not. Then why doesn't the manager offer more tempting rewards instead of taking the reverse action?"

"Someone may say that reward has nothing to do with producing dramatists. Yet it cannot be denied that it took superior inducements to win from novel-writing J. M. Barrie, Jerome K. Jerome and scores of others. France produces more good plays than any other country, and that is because the Society of Dramatic Authors of France has kept up terms."

"Playwriting is the least profitable of all arts. The return from the average successful play is less than \$10,000. A good picture brings three times as much. Men like Thomas or Fitch, with the same expenditure of talent, could make fortunes in any other line of work."

"I suppose the manager would like to pay the author from the profits, but any author who has sense enough to write a play knows very well that there is no way of insuring honest returns with such a system. One of the managers who spoke in last week's *Minnos* recently produced a musical comedy that has been playing since Autumn to over \$9,000 to \$17,000 a week. I am informed on good authority that an associate who is supposed to get one-third of the profits has been told that there are no profits—that the production hasn't been paid for yet! What do you think of that?"

"It is probable that managers will get their way in this matter; they are organized. But eventually they will compel organization of authors here, as in France, or the retirement of authors worth while. Any clever and industrious man can make \$5,000 a year from writing magazine short stories alone. Why write plays when the probable emoluments become less than that? Any effort to cut down the share of money going to the man who alone makes it possible for the manager to make money would be a foolish move."

## THE SOUTHWEST CIRCUIT.

Dr. H. W. Wood, of Sedalia, Mo., was elected general manager and booking director of the Southwest Theatrical Circuit, at its recent meeting at Joplin. Those present were W. H. Picher, H. R. Conklin, H. Weymann, O. S. Picher, Paul Davey, C. Thornton, Art Cox, of Joplin; Dr. Wood, of Sedalia, and J. E. Hancock, of Cincinnati, O. The organization has theatres in thirty-one of the best cities of the Middle West.

## E. D. PRICE LEAVES FOR DENVER.

Mr. and Mrs. E. D. Price (Catherine Countess) left New York last Sunday for Denver, Colo., where they will open a stock company season at the Broadway Theatre in May. Edwin Arden will play the important leads with the Catherine Countess company. Last week Miss Countess made a quick trip to Baltimore to appear at the benefit of the Journalists Club.

## HARRY HOLBROOK.



The above is a characteristic likeness of Harry Holbrook, manager of the Bush Temple Theatre, Chicago. Mr. Holbrook achieved extraordinary success in the Lyceum field and is popularly known as "Hustling Harry." A number of his productions at the Bush, such as *Romeo and Juliet*, are said to have excelled all other stock achievements of recent seasons.

## THE LAMBS LADIES' GAMBOLE.

Annual Merry-making at the Astor Theatre—Some Amusing Burlesques.

The Lambs' ladies' annual gambol was held at the Astor Theatre on last Friday afternoon, lasting from 2 o'clock until 5. The house was crowded from orchestra to gallery, and the Lambs gambled in front of the footlights and behind them to the delight of all present.

The following was the programme: Overture, by Victor Herbert and his orchestra; an address by the Archbishop, Augustus Thomas; a one-act play by James F. J. Archibald entitled *The Outpost*; it was acted by Vincent Serrano and Morgan Coman. George Leon Moore sang, and then followed "A dreadfully red-hot song and dance," introducing *The Ladies' Home Journal* and the music by Victor Herbert. This was the cast: Sylvester Shakedown, Malcolm Williams; Walsingham Wadsworth, Walter Lawrence; Tom Finch, Roy Atwell; Dewham Goode, Donald Brian; Mabel Syrup, Will West; Ann Ham, William Elliott; Ado Nutt, William Greene; Lulu Bird, Lew M. Fields. Richard Golden entertained with an "oration" on art and a song. "A condensed distortion of Augustus Thomas' *The Witching Hour*," entitled *The Mystic Temple*, was given with this cast: Jack Brookfield, Maclyn Arbuckle; Lew Ellinger, Denman Maley; Mrs. Helen Whipple, John E. Keller; Judge Francis, Frederick Lewis; Clay Whipple, Harrison Armstrong.

A *Chip of the Old Block*, a comedy in one act by Byron Ogley, was given with this cast: Mr. Thomas Burridge, Thomas Wise; Frank Burridge, Frank McIntyre; Mr. Backus, Superintendent, Hall McAllister. The scene was the lounging room of the Actors' Fund Home, Staten Island. A burlesque on *Paid in Full* called *Paid When Full*, or the Sharpened Flatter and the Flattered Sharper, by Clay Eugene Greene Walters was given with this cast: Joe Brooks, Charles Lane; Emmie, George Probert; Jimsey Smith, William J. Kelley; Captain Williams, William Courtledge; Sato, A. Bernard Reinhold; the man in front, A. Lamb. "The Lambs' song," by Augustus Thomas, music by Victor Herbert, was sung by the following: Van Rensselaer Wheeler, Alfred Kappeler, Geo. Leon Moore, Willard Curtis, Joseph Ratcliff, Malcolm Williams, Walter Lawrence, Harry Billings, Eugene Corvies, Louis Casavant.

Then came *The Village Beauty*, the book by James Clarence Harvey, and the tunes "looted from all well-known sources by one John L. Golden." The music of the song, "Santa Fe," was by Clifton Crawford. This was the way *The Village Beauty* was heralded on the programme:

"Just a 'Village Beauty,' a tenor in disguise the usual red-nosed dancing king, a villain's flashing eyes, the regular opening chorus and the song of the plot, the topical song and the song of the plot, and then you can't go wrong. The usual ding-dong chorus, the merry wedding bells and then, with airy perisage, the king his story tells. Of course, a chorus lady and also chorus girl, who, gaily skipping, lightly tripping, spin and twist and whirl. Done up in twenty minutes, without a single pause, this little tableau opera beseeches your applause."

The cast was: *The Village Beauty*, Louis Casavant; the Disgraced Tenor, Donald Brian; the Villain Villain, William Pruette; the Usual King, Walter Lawrence; the Chorus Lady, Frank Craven; the Chorus Girl, Joseph Tuohy; the Show Girl, Benjamin Burt; the Picture Girl, William Greene; the Super, Roy Archibald; the famous Californian Pony Ballet, William Spencer Wright.

## FLORENCE ROBERTS.

Florence Roberts, whose portrait appears on the first page of this week's issue, is one of the most gifted and foremost emotional actresses of the younger generation. Prior to her starring career, which began seven years ago in San Francisco, she played exclusively with her husband, the late Lewis Morrison. Until two years ago her annual tours covered only the territory lying on the other side of the Missouri River, where she was the idol of all the great, golden West. Her New York appearance was made April 17, 1906, in *The Strength of the Weak*, on which occasion she made a personal triumph, and since then her reputation has been national. Last September her managers, Henry R. Harris and John Cort, presented her in *The Struggle Everlasting*, when she again made a big personal sensation, and strengthened her hold on the critical esteem of New York, although the play, in spite of its originality and power, failed to catch the fancy of the public. Miss Roberts' success has been largely in the "great roles" suited to her emotional ability, but she is equally as fine an artist in comedy, and it is in her new comedy, *Sham*, which she is now playing throughout the country, that her managers will present her again in New York early next season.

## MEMORIAL TO JOSEPH HOWARD, JR.

A memorial service for Joseph Howard, Jr., was held in the parlors of the New York Press Club last Sunday afternoon. John A. Hennessy, President of the club, presided, and a musical programme was arranged by General Horatio King. David C. Curtis offered the resolutions and was the first speaker. Others who spoke were John W. Keller, Representative-William Sulzer, Charles J. Smith, and Thomas C. Quinn. Each of the speakers told some reminiscence of Mr. Howard's career and spoke of his influence as a newspaper man. There were many references to his sympathetic nature and his acts of kindness to persons in distress.







## THE QUESTION OF VIVISECTION.

A Physician Gives His Views, Which Are Controversial by Mrs. Fiske.

JOHNSTOWN, Pa., April 10.

To the Editor of The Dramatic Mirror:

Sir—In a recent issue of THE DRAMATIC MIRROR is a brief account of a lecture given by Mrs. Fiske on vivisection. I respect every one's opinion, but in its real it must not be a fact. I desire in no manner to start a controversy on this subject. Vivisection is its essence, I desire to say, has ever been a fact. Personally vivisection is abhorrent to me, but so is slaughter, but it does not prevent my eating meat. I have never vivisectioned, nor in the three years that I was at Jefferson Medical College did I see any done except blood pressure and circulation demonstrated on frogs a few times. And I could have taken their word for that. I do not believe in needless cruelty, nor do I believe in confirmatory experiments, where a fact has been conclusively proven. But I cannot let a statement pass unchallenged that Mrs. Fiske has made, if she is correctly reported. That is, that never has a really great discovery or a useful one been made through cruelty to a poor animal. And further, she is quoted as saying, if any such discoveries had been made she would not care to profit by it if it had its foundation in cruelty. I shall instance but one discovery here, which has been of the greatest moment to the world at large. I refer to diphtheria antitoxin, which has reduced the mortality of that disease from as high as 45 per cent. to as low as 4 per cent. in some cities. It owes its discovery purely to vivisection. Its preparation involves the injection of diphtheria poisons repeatedly into horses until they no longer react. Then they are bled, and the standardization of the serum is effected through further injections into guinea pigs. All of this from start to finish involves animal experimentation, vivisection if you will. Yet there are few indeed who would refuse to avail themselves of its beneficent action. I do not know whether Mrs. Fiske has children or not, but if she had, and they contracted diphtheria, I doubt indeed if she would not use antitoxin. This is one of many discoveries. There are others, and some not completed, but they all have their usefulness.

And these anti-vivisectioners in instances are inconsistent. They do not object to wearing birds and plumes, if they are ladies. Both sexes will eat sea food. They will wear Persian lamb collars and fur lined coats. And all this excessive sympathy for animals that show absolutely none for those beneath themselves. We always hear in *Life* and *Mark* stories about a noble, heroic dog, who has saved life, being the tortured victim of science. In the first place, if a pet dog is lost, one is extremely apt to search for it, and scientists are not so rich as to be able to buy blooded kennel stock for experimental purposes. And these same dogs and cats—especially the latter are as cruel an animal as is known—will torture a rat or another of their own species, but these things never disturb anti-vivisectioners. And if one believed *Life*, every doctor is a hideous monster who has back of his consulting room a den of horrors. In this city there is not a single physician who does that sort of thing, and I doubt if 5 per cent. of the entire profession ever has or does do animal experimentation.

I beg your pardon for writing at such length, my purpose originally being to prove to Mrs. Fiske that there was at least one wonderful discovery to the credit of vivisection. Thanking you in advance for granting me a hearing, I beg to remain, very truly yours,

DR. FRANCIS SCHILL, JR.  
111 Jackson Street.  
BOSTON, MASS., April 18.

To the Editor of The Dramatic Mirror:

Sir—I have read the courteous letter of Dr. Schill, and it is to be deplored that all physicians are not like him in their abhorrence of vivisection.

Dr. Schill has not read my letter carefully. I said that "no discovery ever made in vivisection was worth the price, for the price was the destruction of the sense of mercy in a human heart." With regard to diphtheria antitoxin, allow me to quote the views of an authority:

Statement of An Eye Witness: A beautiful young horse is led into a room, seated with some seventy-five invited physicians to view the method of taking blood from the horse for diphtheria anti-toxin.

The horse's head is slowly held by his hostler, while two men reached to the laboratory to select a point in the left side of the horse's neck immediately over a large blood vessel.

Suddenly a sharp-pointed half-inch tube, some twelve inches long, is driven by main force into the horse's neck. The horse shudders and trembles, but in his fear submits without more than trembling. The head shakes and the whole body quivers, and the breathing is short and quick. The first plunge, if successful, causes the blood vessel, and a stream of warm blood flows through the tube into a beaker or glass jar. The amount of blood taken is from two to three gallons, and the process repeated from time to time, until the horse is exhausted, then the animal is usually sold.

The horses are prepared for blood sapping by a course of gradual poisoning, with the throat secretion of patients who are sick with diphtheria. This poison is administered only a little at the first injection into the horse, but day by day the dose is increased till the limit is reached. That is, till the horse is diseased, sick and ready almost to fall from weakness, then the tapplings begin and are kept up till the horse's blood is sapped by weekly blood letting.

The writer witnessed the degrading exhibition to come away disgusted, disgusted and ashamed of his colleagues who were dealing in such a trade and belittling themselves by pursuing error and propagating a malicious trade enterprise.

Away with it; let the whole thing be abolished, for it is a disgrace to common sense.

And further:

To the time-worn, sentimental question which so readily springs to the mind of the resourceless vivisectioner—where do the lives of the fair-haired child suffering from diphtheria, the life of a guinea pig—our answer: "No, we would not; neither the life of a guinea pig or a guinea hen; not even though we had two children sick with diphtheria; because we would not put into the blood of a dear child the corruption which exudes from the sore of an animal artificially diseased for such purpose, our strong conviction being that such ill-founded, traditional practices belong to the tenebrist period, when mummies and child and medicine man, with dances and cymbals, endeavored to exercise from the sick the diseased spirit of evil."

There are hygienic (and also medical) methods in the knowledge of advanced relief in no wise connected with serum collection. If the serum advocates are not familiar with these successful yet harmless methods they would do well to call a general congress and invite a comparative discussion concerning rational relief measures for this dreaded disease.

To inoculate school children by the thousand with this and similar poison injection involves grave dangers and is a serious responsibility, as it predisposes the child to epidemics of every description.

We agree with the nurses, who, having watched the effects of the anti-toxin treatment in diphtheria hospitals, themselves refused the preparation for immunizing purposes; and it should be a danger signal worthy of consideration that several physicians in charge of diphtheria hospitals have stated that they would refuse anti-toxin for themselves or their children were they afflicted.

And further:

The wise man refuses to be tempted by the most delicious dainties if unwholesome or injurious to health. How is it we so complacently receive into our life blood the foulest substances (serum and the like) which man's imagination can manufacture or invent? And still they come! For the laboratory advocates seem to be planning to give as a special inoculation against each special symptom or disease. If those who accept these serum and vaccine products, however pitiable their hearts, could look into the cages where these artificially diseased animals languish in the pest house which harbors them, they would hesitate to accept the supposed gain from such ruthless, monstrous procedure. It would seem as if the abnormal creatures inflicted on heavily sensitive, unenduring, affectionate creatures (displacing and retarding the true healing art) now that they become better known, will not much longer be tolerated under a disguise which calls itself Christian. I believe that in the near future those who, from conviction or unreasoning acquiescence, have encouraged this animal research will be glad to forget that they ever had anything to do with it—especially because of its cruelty, but also because of its folly as well.

In a paper read before the New York Academy of Medicine on May 21, 1898, Dr. J. E. Winters, speaking against antitoxin, closed his address with the following words:

It is because I believe it is dangerous that my con-

victions compel me to speak. The time will come, gentlemen, when every member of this Academy will feel with relation to it as I do to-night, and you will come to my conviction as various members have already done.

It is to be wished that Dr. Schill will read "The Universal Kludge," by J. Howard Moore. The book is published by Charles Kerr Company, of Chicago. Personally I do not agree with Mr. Moore's melancholy view of man's destiny, but great truths are in this book and every vivisectioner should read it.

With regard to the other points in Dr. Schill's letter, it may be said that many women no longer decorate their heads with birds or plumes, and that many women no longer wear furs. Further, it is a fact that most eating and fish eating peoples are in the minority. That many animals are cruel to their own kind, is scarcely a reasonable excuse for man's brutality.

Respectfully yours,

MINNIE MADDERN FISK.

## MRS. SCHRAEDER'S PLAY, THE BANDBOX.

Marianna Thurber (Mrs. Francis L. Prunty), who played the French maid at the Plaza last Winter in Mrs. Van Vechten's *Divorce Dance*, in which Mrs. George Gould appeared, has been engaged to appear soon on Broadway in a new one-act play, *The Bandbox*, by Marie B. Schrader, who is widely known as a special writer for the press and magazines and who won special note by the "studies" of and interviews with famous artists she wrote during her long connection with the *Washington Post*.

Miss Thurber's success in Mrs. Van Vechten's *Divorce Dance* was so pronounced that she has since received a number of offers to appear in various productions. It was not until John J. Donnelly, under whose management Mrs. Schrader's play will be presented, offered her a part in *The Bandbox* that Miss Thurber decided seriously to consider a professional engagement. In the new play she will again appear as a French maid. Richard Sterling will be the leading man. Mr. Sterling was for some time the chief support of Cyril Maude in London. He returned to this country to originate a role in *Caught in the Rain* with William Collier. Previously to that he played with Robert Edeson in *Strongheart*. Esther Evans, as a debutante, will complete the cast. Miss Evans is a pretty Western girl. She was a member of the New Theatre company in Chicago. Rehearsals for the new play are now being held on the stage of an uptown theatre. It is expected that the initial performance will take place in about two weeks.

## DOINGS OF THE PRIARS.

It has been decided by the Board of Governors to give ten per cent. of the gross receipts of the Priars' Festival, to be held at the New York Theatre, Thursday afternoon, May 14, to the Actors' Fund. This decision was unanimously agreed upon by the Governors upon learning that E. H. Sothern, who was arranging a benefit performance for the fund, was obliged to postpone the proposed performance owing to the number of benefits being held in New York this Spring. The Priars realizing that a large number of actors and actresses had cheerfully volunteered their services for their festival, and that mutual sympathetic relations existed between the two great representative bodies of the theatrical profession, promptly decided to contribute their mite at this time, as the fund will have no benefit until next Autumn.

Plans for the mammoth festival are rapidly nearing completion. Among the prominent artists who have volunteered their services are Olga Netherole, Eddie Foy, Lew Fields and Joe Weber, who are to do their old German Senator vaudeville act; Frank Keegan and Ben Johnson in a dramatic sketch, the *Four Cohans* in an original musical skit, *Slavin and Vokes*, Victor Herbert and his band, *Madame Jacoby*, Ross and Fenton in a burlesque of *The Thief*, George Bohan, and William and Dustin Farnum, assisted by Percy Haswell, in a one-act drama, *The Maillet's Masterpiece*, by Edward Peple. Victor Herbert and his band have also volunteered.

## NEW MUSICAL PLAY TO OPEN.

Rehearsals of *The Land of Folly*, the new musical extravaganza under the management of James F. Kerr, will begin Monday, May 4. Wedgewood Nowell, recently under contract as leading man for James K. Hackett, has resigned from the Hackett company in order to remain in New York and stage the production, which will require a cast of more than one hundred people. Mr. Nowell composed the music, and the new operetta, while the book and lyrics are by Guy Bragdon, an associate of William Gillette. Arthur B. Wilson, a Chicago musician, will be the musical director. Three of the principal artists so far engaged are Sherman Le Roy, tenor; Charles W. Giblin, comedian, and Madeline Lack, soprano. The tour of *The Land of Folly* will commence at Revere Beach, Boston, on May 23 and continue for twenty weeks, playing the chain of amusement parks in the United States and Canada controlled by the Hippodrome and Park Syndicate of America.

## A NEW CHILDREN'S THEATRE.

Performances of Editha's Burglar and *Op o' Me Thumb* were given at the Children's Theatre of the Educational Alliance on April 23, under the auspices of the City History Club. In a speech between the plays, Mark Twain announced that plans were under way to provide a larger theatre, one with at least 1,000 seating capacity, for the Alliance. Mr. Clemens will be at the head of its Board of Directors, and others will be Robert Collier, the Rev. Percy Stickey Grant, and Dr. G. Stanley Hall, of Clark University.

## ANOTHER COMBINATION RUMOR.

A rumor to the effect that the Shuberts and Sanger and Jordan had formed a combination to control Shubert and other plays, probably for stock purposes, was denied at the offices of Sanger and Jordan yesterday. Mark Ellsworth, speaking for the firm, said that they had not even heard the rumor, and that no such combination had been formed. Neither Lee nor Jake Shubert could be found yesterday afternoon.

## SAID TO THE MIRROR.

SEYMOUR FURTH: "In THE MIRROR of April 18 you have stated that Herbert Ingram is the composer of 'No Wedding Bells for Me.' You would greatly oblige me by contradicting this statement, as I have the honor of being the composer of the above-mentioned song."

## PROFESSIONAL DOINGS.

A benefit for the United Hebrew Charities was held at the Metropolitan Opera House Sunday night. The programme included Madame Gaski, Estelle Lieblin, Maud Powell, May Muckle, Andre Sarto, Vladimir de Pachmann, and a scene from *Folly of the Circus*.

A taxicab company to cater exclusively to the theatre patrons has been organized, with Walter Christy, W. Gould Brokaw, and Maurice Gast as promoters.

Copies of the book of *The Servant in the House*, just published, were presented as souvenirs at the Savoy Theatre last night, when the performance was attended by Scottish Rites Masons.

Samuel Claggett will send out two companies to play the Prince Chap next season. Cyril Scott may play the piece in repertoire with the Royal Mounted.

It is probable that Ward and Vokes will be reunited next season, and will take to the road in a big musical comedy production.

The annual Fests Coda Agas Seanchas of the Gaelic Society of this city took place at the Lexington Opera House on April 23, and was most successful. The artists that appeared were R. B.

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Harper, Helen O'Donnell, Lloyd Rand, Edward O'Mahony, William Ludwig, Bernard O'Donnell, accompanist; St. Patrick's Cathedral School Band, Bulfinch Choir of the society, Henry R. Humphries.

Mrs. Estelle H. Davis, who was superintendent of classes in the National Conservatory of Dramatic Art for some years, was elected president of the New York State Association of Educationists at its annual convention, held in Ithaca, N. Y., April 24 and 25.

The annual meeting of the Actors' Fund of America will be held on the afternoon of May 12, at the Hudson Theatre, at two o'clock.

Martin Beck, general manager of the Orpheum Circuit, purchased the exclusive producing rights of *The Van Dyke* from Arnold Daly last Saturday. This is the one-act playlet by Comte Gordon Lennox which Mr. Daly presented at the Berkeley Lyceum last season, and Mr. Beck has placed it in the repertoire of Katherine Grey, who opened at the Novelty Theatre, San Francisco, April 26, in *The Truth*. Miss Grey will not appear in *The Van Dyke*, as the playlet requires but two male characters, but it will be used as a curtain-raiser when she appears in *The Reasoning* later on.

Percy MacKaye's new play, which is to be presented by Margaret Anglin during her Australian tour, will be produced under the title of *Mater*.

According to present plans, Paid in Full will remain at the Astor Theatre until next August, and will then be moved to Weber's Music Hall, to make room for Will T. Hodge in *The Man from Home*.

Denny Miller has replaced Edmond Hayes with *A Wise Guy* company.

The Wanderers, the traveling musical directors' club, will resume their weekly meetings on Thursday, the first to occur at noon on April 30 at Lyric Hall, Sixth Avenue, near Forty-second Street, and the subsequent meetings at the new club house. Nominations for officers to be voted upon at the last meeting in May will be made, as well as other important business transacted.

Fernanda Eliscu will return to the English stage next season, according to an announcement made by her manager, Leopold Spachner, of the Kalich Theatre, where the actress has been starring in Yiddish drama for the last two seasons. Miss Eliscu concluded her season a few weeks ago with a performance of *The Spy*, the plot of which is similar to that of *La Tosca*.

Elmer B. Harris, who succeeded Glenmore Davis as dramatic editor and critic of the *Globe*, has resigned, it is said. During the Summer John F. Sanford, the musical editor of the paper, will have charge of the dramatic department.

## AMONG THE AMATEURS.

Many Productions in Various Cities by Educational and Other Societies.

Jules Lemaitre's comedy, *La Moustache*, was given in Grand Theatre by the Grand Dramatique Franchise. Mr. Fernin, Miss Bessie, Miss Dora, and Mr. Maud were in the cast.

"The Bowers," a society composed of twenty-one young women, who work together for the Darrach Home for Crippled Children, gave a "Matinee Variety" at the Plaza Hotel last night. The following took part in the programme: Madeline Fidora, Ardisa, Margaret Wycherly, Beverly Stigevan, Henry Kolker, May Neudine, Donald Brian, Nina Gordon, Walter Watta, Miss Ungerhauser, Frederick Norton, Grace Allen, Gertrude Bennett Dickey, and Burr McIntosh.

Frank Wilde, a comedy translated from the French by Brander Matthews, was acted at the Waldorf-Astoria by amateurs for the benefit of the Fresh Air Fund of the Waspide Workers. The play was introduced by Janet Johnson, Harold W. Gould, Mrs. William Newland Amory, and Katherine Waring.

The young women of the senior class in the University of Michigan are preparing to present Marguerite Merigton's acting version of *Grandfather* for the entertainment of their guests at Commencement.

The Varsity Dramatic Club of New York University presented its annual show at Carnegie Lyceum on April 24 and 25. The performance this year was a musical comedy called *Captain Kidd* and Co., with lyrics by William Le Barre and music by Deane Tait. Captain Kidd was impersonated by C. Wolf. Among the other performers were H. J. Friedberg, W. F. A. Brown, J. Wheeler, Jr., A. P. Payson, J. A. Shiras, T. M. St. John, W. F. Sinclair, H. Tardiff, and H. H. Hupstetrick.

Girls of Barnard College presented the *Taming of the Shrew* in Brinckerhoff Theatre on April 24 and 25 and did it successfully. The cast was as follows: Baptista, Harriet Fox; Vincent, Olga Rilke; Lucentio, Julia Goldberg; Petruchio, Florence Wyeth; Gremio, Louis Johnson; Hortensio, Schmitt silverman; Tranio, Katherine May; Bianca, Stella Bloch; Grumio, Eva von Raur; Curio, Doris Long; Pedant, Mary Namack; Katharine, Adelaide Richardson; Bianca, Jessie Cochran, and Widow, Marguerite Strauss.

The Cambridge Latin School Club of Radcliffe College produced a new operetta, *The Urchin and the Crowfoot*, in Agassiz House, recently. Emily Corbridge, the composer, led the orchestra and directed the operetta. The scene of the plot is at the seashore. A young man masquerading as a fisherman enters and to fall in love with him there also enters at the same time a runaway girl, playing at being a waitress. The poor young man is saved from entanglements with the hotel girl by the "Crowfoot," his guardian spirit, a very real red lobster, whose antics with the "Urchin," a Buster Brown boy, trying to help "Autie," the girl, are very funny. The cast was as follows: Cap'n Barr, Alice Hensowell; David Brown, Dorothy Kendall; Betty, Gertrude H. Berter; Jack Houston, Mary R. Walley; Mrs. Eliza, Helen A. Taft; Polly, Marjorie P. Eddy; Dickie, Elsie Adams; Bobby Stringum, Christine Hayes; Count Marquis, Margaret Richardson; The Crowfoot, Josephine Talbot; Spirit of the Sapphire Sea, C. Virginia Tanner; a Sand Peep, Lillian L. Kane. In the chorus were Grace Allen, Florence Bonney, Marion Bowler, Lucia Briggs, Edna Dinmore, Beulah Edwards, Lucy Fletcher, Helen Knowlton, Helen Loring, Helen McManus, Charlotte Outhart, Helen Owens, Marjorie Schand, Frances White, Ruth Brigham, Florence Child, Alice Doyle, Florence Driscoll, Irene Floyd, a Whitefish, John Jones, Irene Ketchum, Elizabeth Lee, Helen Prime, Elizabeth Sagan, The Crowfoot, Josephine Talbot, Spirit of the Sapphire Sea, C. Virginia Tanner; a Sand Peep, Lillian L. Kane. 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NEW ZEALAND NOTES.

Fred H. Graham and Nellie Dent to Visit United States—Theatre News.

(Special Correspondence of The Mirror.)

Wellington, March 16.—Herbert Fleming's dramatic and comedy company has just finished a fairly successful season at Auckland, and are now working overland to Wellington, where they open on March 26. Repertoire: The Mummy and the Humming Bird, Simple Simon, The Red Lamp, The Morals of Marcus, Olivia, and Peter's Mother.

Montgomery's Entertainers touring the North Island—business fair. The following are the dates booked for the Edwin Geach Dramatic company: Christchurch, March 23 to April 4; Ashburton, April 6; Timaru, April 7 and 8; Oamaru, April 9 and 10; Invercargill, April 13 to 16; Dunedin, April 18 to 28; Blenheim, May 4 and 5; Nelson, May 6 and 7; Wellington, May 11 to 23; Carterton, May 25; Greystown, May 26; Masterton, May 27 and 28; Palmerston, May 29 and 30; Marton, June 1; Wangarua, June 2 to 4; Feilding, June 5; Dannevirke, June 6; Napier, June 8 and 9; Hastings, June 10 and 11; Gisborne, June 15 to 20. A tour of the Auckland province will afterward be undertaken.

Fred H. Graham and Nellie Dent, celebrated Australian comedian and comedienne, will make their entry in New York on or about July 7, arriving at Vancouver by the *Marmosa* on July 1, with a repertoire of comedy sketches, which include some of the latest produced in London. They ought to make good from the jump.

John P. Sheridan and his comedy company are due to open at Wellington on Easter Saturday. The following are the dates booked for the Julius Knight Dramatic company: Auckland, April 18 to May 8; Gisborne, May 11 to 13; Napier, May 14 and 15; Palmerston North, May 22; Wellington, May 23 to June 15; Christchurch, June 17 to 30; Timaru, July 1; Oamaru, July 2; Dunedin, July 3 to 16; Invercargill, July 17 to 18.

The New Zealand tour of Carter, the American magician, is only turning out fairly well. West's Pictures, after successful seasons in Dunedin and Christchurch, commence a return season in the Wellington Town Hall on Saturday, March 23.

Perry's Biorama is at present exploiting the South Island with fair success. Frank Thornton is due for a tour of the Dominion about the beginning of June with *When Knights Were Bold*, Charles's Aunt, etc.

The Pullers are doing capacity business at their four theatres. The programmes submitted weekly are top-notchers, hence the good business.

Record business was done by J. C. Williamson's Brewster's Millions company during its tour of the Dominion.

West's Pictures and the Brescians Orchestra and Singers are at present touring the South Island with fair results.

Wirth's Circus is enjoying a sort of triumphal tour of the Dominion at present. The show returns to Australia early next month, opening at Sydney on April 11.

J. C. Williamson's Blue Moon company has done fine business during its tour of the Dominion.

John Fuller, Sr., left on his trip for England, the Continent, America, China and Japan by the *Marmosa* on March 6. He is accompanied by his wife and May Fuller. The party, who anticipate being away from the Dominion for some months, join the *Breema* at Sydney.

Fred H. Graham, the celebrated comedian of the Commonwealth and the Dominion, has decided to take a three months' holiday in the States, during which he will combine business with pleasure in search of new plays or novelties. He will spend a few weeks with his son, who is a foremost student at the Dental Hall, University of Pennsylvania, at Philadelphia. Mr. Graham will make *The Mirror* his postal address while in the United States. ANDREW SMART.

THE MERRY-GO-ROUND.

Musical comedy in two acts. Book by Edgar Smith; lyrics by Paul West; music by Gus Edwards. Produced April 25. (Circle Production Company, managers.)

"Hen" Stubbs..... James J. Morton  
Mortie Newstead..... Bobby North  
Cassidy de Clonard..... Melville Stewart  
Jack Saunders..... Melville Stewart  
Hiram Spavin..... Jonathan Keefe  
Richard Nicholson..... James B. Carson  
Alice Smart..... George McKay  
Betsy..... John Cantwell  
Violet Newstead..... May Hopkins  
A Side Show Man..... Arthur Morrison  
Martha Scraggs..... Mabel Hite  
Mrs. Whately Bunker..... Dorothy Jordan  
Samantha Spavin..... Louise Carter  
Jeanne Dauray..... Rita Perkins  
Maggie..... Mabel Russell  
Dancing Girls..... Lillian Rice and Angie Weimers

The New Circle Theatre, which now bears as a sub-title, *Gus Edwards' Music Hall*, was re-opened on Saturday evening. The house has been redecorated and presented a bright appearance. It was crowded to suffocation by a typical gathering of first-nighters, who had come to see *The Merry-Go-Round*, the first offering of the new management, in which Felix Iman, William Morris, and Gus Edwards are prominent factors.

The curtain rose at half-past eight, and fell finally at two minutes before midnight. It may thus be seen that the entertainment will stand a deal of priming. Even with all allowances made for first-night hitches there is too much entertainment. When judicious cuts have been made the result will be a jolly, light, frothy, jingly performance that should have a prosperous run. The piece has been staged lavishly, and the costumes must have cost a small fortune. Changes of dress followed in such quick succession that the eye was bewildered with the wealth of beautiful colors.

Like all entertainments of its kind, *The Merry-Go-Round* has a very slender plot, the object being apparently to present as many attractive features as possible, while the tiny story was kept hidden behind specialties and musical numbers. The principal characters are "Hen" Stubbs and Martha Scraggs, who live in Mineola, L. I. They come to New York, where "Hen" becomes a dry-goods clerk and Martha goes into the chorus. They figure in several entertaining episodes, and at the end of the piece it is disclosed that Martha has inherited \$25,000, so it is presumed that she and "Hen" live happily ever after.

James J. Morton played "Hen" and permeated the play with his droll personality and quaintly original jests. It is safe to say that seven-tenths of his lines were inserted by himself, and as he has a way of his own in delivering them the result was a succession of hearty laughs while he was on the stage. He introduced a portion of his monologue that, needless to say, brought down the house. Mabel Hite as Martha began as a country girl and wound up as a seasoned chorus girl. Between times she was an Italian maiden, and at all times her work was excellent. She delivered her songs with a clearness and ease that is worthy of the highest praise, and was especially pleasing with "Stupid Mr. Cupid" and "He's a My Bud," a ditty in Italian dialect. In the studio scene she made a hit in a modernized version of the old *Black Statue* farce. Bobby North had a good make-up as a typical New York Hebrew, and scored with his melody of grand opera selections. Dorothy Jordan as Mrs. Bungalow had the prima donna role, sang very nicely, and made a stunning appearance. Ignazio Martinetti put lots of ginger into his work, and his songs went with a splendid swing. Melville Stewart's opportunity came in the last scene, in which he sang "When the Music Starts to Play" excellently. This was the song hit of the night and was superbly staged. Jonathan Keefe was amusing as a farmer, and James B. Carson scored a decided hit as the Dutch restaurant proprietor. George McKay and John Cantwell in their grotesque dance made a success that won them a genuine and hearty recall. Mr. McKay also made an individual hit as a New York policeman, winning some of the biggest laughs of the night. Mabel Russell had two songs, and her charm of

manner and graceful dancing won appreciation. Lillian Rice and Angie Weimers danced often and vigorously, and the six dancing Shrimps, who were heavily featured, earned their salaries. The scenic suggestions of the fair grounds at Mineola, the shopping district of New York, a studio, and the exterior and interior of a cafe. They have been well painted by Frank Dodge and Matt Morgan. The chorus, trained by George Marion, worked with great energy. The chorus numbers were arranged by Joe C. Smith. There are twenty-one musical numbers, several of which are likely to become popular.

BEN JONSON'S COMEDY PRESENTED.

Ben Jonson's old comedy and satire upon the Puritans, *Bartholomew Fair*, was given by members of the Harvard chapter of Delta Upsilon at the Academy of Music, Northampton, Mass., on Easter Monday. It proved entertaining and cleverly characterized as well as of interest to students of literature and the drama. The list of characters is a large one, including many of crude, rude and broad type, as illustrative of the common life of the period. These were individual, appropriately costumed and presented amid well-set scenes and considerable humor with regard to the buying, selling and thieving of wares at the fair. The rendering was well managed with regard to the eliminations necessary for the audience that has replaced the Elizabethan ones.

*Bartholomew Fair* was a favorite piece on the London stage three centuries ago and was first produced at the Hope Theatre (Bank-side), October 31, 1614, by the Lady Elizabeth's servants, the Lady Elizabeth being the daughter of James I. The prologue is addressed to King James. Its ridicule of the Puritans made it a great favorite with the people and, immediately after the Restoration, it was revived, and, traditionally, was a great favorite with Charles, who frequently favored it with a royal command. The character of Cokes (played by Winterseel and afterward by Noskes) was delighted in by his Majesty.

The cast in the Harvard presentation includes: Induction, Carl B. Wetherell; John Littlewit, a proctor, Thaxter Eaton; Zeal-of-the-Land Busy, a Puritan and suitor to Dame Purecraft, J. Clark Billa, Jr.; Winwife, his rival, Forrest Isard; Tom Quarious, companion to Winwife, Otto L. M. H. Lyding; Bartholomew Cokes, an acquirer of Harrow, Frederick A. Wilmut; Humphrey Waspe, his man, H. Robinson Shipperd; Adam Overdo, a Justice of Peace, Carl B. Wetherell; Leatherhead, a doctor, James A. Eccles; Basil Edgeworth, a cutpurse, Lyman R. Martineau, Jr.; Nightingale, a ballad singer, Robert M. Middlemass; Mooncalf, tapster to Ursula, Carlisle W. Burton; Dan Jordan Knockem, a horse-courser, Arthur W. Sampson; Val Cutting, a roarer, George A. McKay; Trouble-All, a madman, Reginald H. Smith; Bristle, Haggle, watchman, Carlisle W. Burton; F. Stanley Howe; Fletcher, Sherkell, doorkeepers at the puppet show, Clarence E. Hale, John W. Baker; Northern, a clothier, Clarence E. Hale; Puppy, a wrestler, Chester C. Rauch; Poacher, a beadle, Frank I. Baker; Costardmonger, John W. Baker; Mouse-trap-man, F. Stanley Howe; Cornucutter, Reginald H. Smith; Citizens at the fair: Edward T. Wentworth, Rena E. Hognet, Heywood C. Brown; Mrs. Littlewit, Laurence B. Packard; Dame Purecraft, Norman B. Cole; Dame Overdo, Lyman F. Black; Grace Wellborn, ward to Overdo, Lewis E. Matson; Joan Trash, a gingerbread-woman, Paul E. Ilman; Ursula, a pig-woman, Harlan P. Breed.

REVIVAL AT THE GERMAN THEATRE.

Gustav Kadelburg's three-act comedy, *The Family Reunion* (*Die Familientag*), was revived at the German Theatre last Thursday night with the following cast:

Egon von Wollin-Wollin..... Max Liehl  
General Richard von Wollin..... Otto Meyer  
Hilli..... Yona Grahn  
Kasper..... Albertine Casani  
Sigismund v. Wollin..... Marie Reichardt  
Imogen..... Heinrich Neuh  
Ludolf von Wollin-Krapentzin..... Heinrich Marlow  
Marie..... Lina Haenleier  
Gerd..... Otto Collet  
Erna..... Mimi Koenig  
Ada..... Rose Nidda  
Lia..... Grete Christensen  
Mia..... Elise Gorgely  
Dr. Wolfgang von Wollin..... Robert Schumacher  
Clotilde von Wollin..... Elisabeth Arianna  
Genevieve von Wollin..... Elia Haegemann  
Kurt von Wollin..... David Steindler  
Walter von Wollin..... Hans Banz  
Karl Buschke..... George Neuenhoff  
Hilde Rasmberg..... Mimi Reimann  
Councillor Raschke..... Louis Koch  
Behrend..... Horwitz  
Frits..... Angelo Lipphich  
Max..... Adolf Neuenhoff  
Kine Gerderebus..... Rose Nidda

The beneficiary of the performance, Heinrich Marlow, played the part of Ludolf von Wollin-Krapentzin, the jolly country squire. He was on a thoroughly satisfactory, even in comparison with that great character actor, Ferdinand Bonn, who originated the role here some years ago. Herr Marlow spread the colors more thickly than his precursor. Together with his co-workers he acted the piece in the spirit of rather broad farce. Ernst Suermann made a great hit as Karl Buschke. At times he spoke so low as to be unintelligible, a not uncommon thing with him. So fine an actor should be careful not to make a mistake of this sort. Elisabeth Arianna had a maid, Clotilde von Wollin. It is to be hoped that her valuable services will not be dispensed with during the coming year. The rest of the company acquitted themselves well.

INDORSES "BEWARE OF PIRATES" DEPARTMENT.

Charles H. Roskam, manager of the Chicago Stock company, one of the best repertoire organizations in the country, has shown his approval of *The Mirror*'s new "Beware of Pirates" department by announcing in a standing card the fact that he presents nothing but authorized plays, the principal ones of which he names, with the sources of his authority for the productions. Mr. Roskam is in thorough sympathy, he says, with all efforts to stamp out piracy, and he is anxious to have the profession understand that he is careful in his own company to offer only plays that are fully authorized. His example is one which might well be followed by other managers who do not practice piracy and who wish to avoid even the imputation of countenancing it.

MAXINE ELLIOTT TO HAVE THEATRE.

Maxine Elliott is to have a theatre for her own use in New York city. The site selected is at 105-113 West Thirty-ninth Street, near Sixth Avenue, and the property was purchased last Saturday by the Elliott company, of which Miss Elliott is the head. The Shuberts, it is understood, will be interested in the house, but the star will not play under their direction. It is not her intention to occupy the house all of the time, but to play her local engagements there. Plans for the theatre will be decided upon this week.

AMONG THE DRAMATISTS.

B. C. Whitney has accepted for production a musical comedy of Japanese theme, entitled *The Broken Idol*. Hal Stephens is author of the book and Williams and Van Alstyne have written the music.

Sager Midgley and Morris V. Samuels recently completed a play for Edmund Brees, which he is now reading with a view to its production next season. It is entitled *Laughing Fox*, and the scenes are laid in Northwestern Canada. The central figure is a French Canadian, and the authors have made special efforts to fit Brees's personality, so that he will have every chance to display his talent for strong character work.

A one-act tragedy entitled *Out of the Vast Unknown Depths*, by Mortimer Dolane, has been produced.

THE STOCK COMPANIES.

Notes of Plays and Players in Various Cities—Organizations for the Summer.

The roster of the Gardiner Stock company at the Isis Theatre, San Diego, Cal., is as follows: Edmund Gardiner, director; E. H. Roberts, Elmer Montell, Marie Moore, Ernest Wilkes, Virginia Berry, Fenton Wingate, Charles Marriott, Marion Tiffany, Lester Moore, Carleton Chase, Chris Lynton, Orrin Knox, and Franklin Hurligh. The company opened on Feb. 25.

The roster of the Lorch Stock company at present is as follows: Pelton and Smilser, managers; Theodore Lorch, director and star; Frits E. Boone, scenic artist; Percy Morris, stage-manager; Grace Bainbridge, Henry Pemberton, Helen Aubrey, Cecil Fay, Helen Terry, Mitchell Ingraham, Eddie Earle, Frank Rutledge and Frank Davis. The company produces Charles E. Blaney plays exclusively.

R. I. Giffen's stock company, that is to be located at the Grand Opera House, Atlanta, Ga., includes Frances Nordstrom, William E. Bonney, James F. Galloway, Herman Lieb, Ralph Locke, Forrest Wynant, F. A. La Duke, Arthur Hurley, Millicent Evans, Nellie Angell, and Elsie Granger. The company is now playing a short tour of Southern cities and will go to Atlanta on May 4.

The stock company at Ford's Theatre, Baltimore, will open the first week in June with *The Marriage of Kitty*. Willette Kershaw and Frederick Lewis will play the leads and others in the cast will be Alice Butler, Vira Stowe, Ailsa Craig, Alfred Hudson, Jr., and Frank Craven.

The season of the Albee Comic Opera Stock company at Keith's Theatre, Providence, will open on May 4. Albert Wallerstedt will be principal baritone.

Wallace Edlinger, now appearing with Robert Edson in *Classmates*, will play a special starring engagement at the head of the Nixon Theatre Stock company in Pittsburgh, beginning on June 1, under the management of William A. Page.

The Allen Curtis Musical Comedy company will open a season of fifteen weeks at the Oaks Park, Portland, Ore., on June 14, presenting a series of musical comedies. The company is at present playing through Texas and will make a direct jump from Denver, Colo., to Portland.

The season of the Woodward Stock company, at the Auditorium, Kansas City, opened on April 18, with *His House in Order* as the bill. The leading roles were played by Eva Lang and Jack Chagnon. Other members of the company are Marie Hudson, Ica Metch, Rita Knight, Jane Evans, Henrietta Vadera, Helen Leneman, Charles Dingle, Frank Benish, W. G. Thomas, J. Francis Kirke, Thomas Hall and William Phinney.

Mr. and Mrs. Thomas M. Cullen (Florence Bell) and Mr. and Mrs. J. Angus Gustam (Ida Ellis) have been engaged for the J. W. Huntley Stock company for the summer, opening May 19.

Frederick Wallace, stage-manager at the Royal Alexandra Theatre, Toronto, has been engaged by James Neill for a summer stock season at St. Paul.

Hazel Lowry has been engaged by Will A. Page to play ingenues in his stock company at Ford's Theatre, Baltimore.

A permanent stock company is being organized for Grand Rapids, Mich. Forrest H. Cummings has been engaged as director.

The stock season at Hathaway's Theatre, Lowell, Mass., under the direction of Mrs. A. E. Boyer, will open on May 4. The company will include Alphonse Ethel, Edwin Belden, Mollie Havel, Carroll Daly, and Westop Saunders. The opening bill will be *The Man on the Box*.

"Ye Olde Colonies Players," under the management of Willis M. Goodhue, opened the Franklin Square Theatre, Worcester, Mass., on April 27. The company comprises Oscar Clark Briggs, Willard Blackmore, Raymond Copp, Tom H. Walsh, John McMurtrie, Jeffery on Hall, Harry Wilson, Jack Bennett, John L. Wooderson, Frank P. Haven, William J. O'Neill, Carolyn McLean, Rita Harlan, Anna Layne, Hortense Clement, Marion Leonard, Edna Burt, Cora Belle Green and Rhea Allison.

Ralph Keilard, now playing Tom Doherty in the Warrens of Virginia at the Belasco Theatre, has been engaged by Will A. Page to play the juvenile roles in his stock company at the Belasco Theatre, Washington, D. C., this summer.

George W. Paige was specially engaged to play the role of Sigurd, the dwarf, by the Castle Square management in their production of *Thelma* week of April 18.

The Albee Stock company in Pawtucket, closes May 2, and it is said the house will be devoted to moving pictures and vaudeville during the summer season. What will be the policy with the opening of the next regular season has not been announced.

REPERTOIRE NOTES.

The Henry Dickson Company of Players opened the summer tour at Racine, Wis., on April 2. The repertoire includes *Richelieu*, *Don't Tell My Wife*, *Dr. Jekyll and Mr. Hyde*, *East Lynne*, *Dora Thorne*, *The King's Wager*, the play by Julia Nicolson. A special production of 1908, a drama founded on "Les Miserables" and written by Henry Dickson, will be made. The roster includes Henry Dickson, Robert Voigtmann, John Rigney, Judd Renton, C. Jefferson, Elmer Russell, Marie Wilbur, Leafe Hyland, Maud Palmer Terrell, and Imogene Courtleigh. Specialty acts include Nancy Rice, "the Girl from Kentucky," harpist, vocalist and dancer; Roy C. Dycert, musical black-face act; Maud Palmer Terrell, piano monologist; and Carmen Jefferson, female impersonator. Bob Anson takes charge of lighting effects and properties, while the whole company is under the personal direction and management of Harry Clarke.

The Heinholdt Stock company, which created a good impression and made many friends, closed at Reading, Pa., on April 3. The use of the name has been sold to the Amalgamated Theatrical Company, Inc. The new owners will put out a repertoire company under Mr. Cahn's and Nixon, Cohan and Harris' bookings next year. G. R. Heinholdt has been retained as manager. Mr. Heinholdt made many friends in Ohio and Indiana while manager of the Chester Bishop company.

Harold Nelson and his company opened Der-thick's new opera house in Rapid City, S. D., on April 13, playing for the week. The stock men's convention met at Rapid City during that week and Nelson's company was the leading amusement feature.

Walter McMillan, of the Harder Hall Stock company, arrived in New York last Tuesday, retaining a few days looking after business. He sailed Friday from Boston to Canada, where the company plays a seven weeks' engagement, opening at St. John's, N. B.

The Lorraine Keene company in high class repertoire will open its season on May 1, playing Hastings, York, and Grand Island, Neb., all Summer. The regular road season will start July 26 at North Platte, Neb., with six weeks in Denver and Salt Lake, on the way to the Pacific Coast and return.

Stanley Huntley Lewis, business-manager of Charles Roskam's Chicago Stock company, has been elected an active member of the Friars. After the termination of Mr. Roskam's season, May 9, Mr. Lewis will reside at his home, Olean, N. Y., until the Chicago Stock reopens, accompanied by Mrs. Lewis. They will take several trips in Mr. Lewis' racing automobile, which he calls "The Friar."

The roster of the Standard Stock company includes Elizabeth Daye, leads; Thomas M. Wilson, manager; John and Alice McDowell, comedian and soubrette; John P. Tucker, heavys; Sam Archer and Carrie Garlow, musical comedy act; W. L. Phillips, light comedian; Mrs. W. L. Phillips, musical director; Adelaide Secord, character; R. H. Howe, characters; Baby Doria, and Ed. Barnstead, agent.

REFLECTIONS

Sarah Arvilla Colton, recently with *The Bad Boy* and *His Teddy Bears*, was married in New York city on April 11 to E. Reid Vail, a Yale student.

Samuel D. Lindsay, a member of *Nearly a Hero* company, has finished an oil portrait of Sam Bernard in character.

Josie Sadler, now playing in *A Waltz Dream*, will sail for Europe on May 3 to join the company that is performing the operetta in London.

Charles Schofield has gone to his bungalow at Cape Cod, Mass., where he anticipates putting in a restful Summer.

A new musical comedy, based on the comic drawings of George McManus, book by Aaron Hoffman and Paul West, and music by John W. Bratton, is to be produced by the Loewer-Bratton Company. Practically the same interests have out Buster Brown.

Having placed to advantage two stock companies for the Summer, Harry Corson Clarke is making a flying trip through Canada and the Middle West on the outlook for a location for another comedy company. Last week he visited Buffalo, Detroit, Hamilton and Toronto.

Herbert Labadie will close his season in *Faust* at Milwaukee on May 20. The company will return to Detroit.

Adele Merrill, recently with *The Girl Rangers*, has been seriously ill for the past two weeks, but is now recovering.

Sarah Treadwell is seriously ill at the home of her mother, Mrs. Alfred Treadwell, in Toledo.

Percy Plunkett was prominent in the giving of a concert at Edgartown, Mass., on the night of April 20, the proceeds of which are to go to the new town hall of that village. The hall will be finished in June and will serve for theatrical and other events.

Plans for the enlargement of Hotel Astor include a theatre, to be placed in the rear of the present structure. Ten houses on Forty-fourth and Forty-fifth streets will be torn down to make room for the extension.

Mai Joyce closed her season under the management of Jules Murry on April 22. She will remain in New York for a short time before going to the mountains for the Summer.

The Mayor of Laughland, under the management of Joseph B. Glick, closed at Columbia, Pa., on April 25. Mr. Glick will be in New York about April 28.

Harry Braham has succeeded Paul Schindler as leader of the orchestra at Wallack's Theatre for the remainder of the run of *A Knight for a Day*.

Kitty Cheatham sailed for Europe last Saturday on the *Zealand* to be gone several months. She will give dramatic recitals in London and Paris.

Bobby Harrington, who played the role of Hall Merritt with York and Adams in *Playing the Ponies*, has been engaged to originate the college boy role in *Honeymoon Trail*, at the new Princess Theatre, Chicago, opening in May.

The Glee and Mandolin clubs of Wesleyan University will present their comic opera, *The Girl and the Graduate*, at Berkeley Lyceum on May 1.

Rena Davis has been engaged for the Chicago revival of *His Honor the Mayor*, that opens on May 11.

The Bolowsy Kiralfy spectacle of *Pocahontas* closed last Saturday night, after a week in Philadelphia.

Mildred Morton, prima donna, who has been very ill with neuritis and rheumatism, is convalescing and will soon leave for Atlantic City.

Julius Hopp, president of the Socialist Stage Society, has taken an office with the New Ideas Advertising and Mercantile Company, 19-21 West Forty-fourth Street. He will attend to the production of his plays and assist in the company in its musical business.

The Kansas City Grand Jury is still busy indicting. On April 21 indictments were found against 142 actors, managers and theatre employees for alleged violations on April 19.

The Lost Trail, Anthony E. Willis' play of Western life, closed its season of thirty-four weeks at Hoboken, N. J., last Saturday night. Arrangements are being made to open again about Labor Day for an extended tour.

Elizabeth Firth, who has been playing *Sonia* in the London production of *The Merry Widow*, arrived in New York last Saturday on a short visit to her parents.

CURRENT AMUSEMENTS

Week ending May 2.  
ACADEMY OF MUSIC—Fritsch-Schiff in *Mlle. Modiste*—2nd time, plus 2nd week—8 to 14 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Closed April 25.  
ASTOR—Paid in Full—10th week—72 to 79 times.  
BELASCO—The Warrens of Virginia—22d week—174 times.  
BIJOU—Commencing April 28—Henry E. Dixey in *Papa Le Bonnard*—7 times.  
BROADWAY—A Waltz Dream—14th week—104 to 111 times.  
CASINO—Sam Bernard in *Nearly a Hero*—10th week—74 to 81 times.  
CIRCLE—The Merry-Go-Round—1st week—2 to 9 times.  
COLONIAL—Vaudeville.  
CRITERION—Closed April 11.  
DALY'S—Girls—6th week—41 to 46 times.  
DEWEY—California Girls Burlesques.  
EMPIRE—William H. Crane in *Father and the Boys*—3d week—72 times.  
GARDEN—Closed April 25.  
GARRICK—Cyril Scott in *The Royal Mounted*—4th week—25 to 32 times.  
GERMAN—Madame Boulevard—3 times; Ghosts—1 time. Closes April 30.  
GOTHAM—Kentucky Belles Burlesques.  
GRAND OPERA HOUSE—Anna Held in *The Parisian Model*—251 times, plus 8 times.  
HACKETT—The Witching Hour—24th week—186 to 196 times.  
HARLEM OPERA HOUSE—Stock co. in *The Other Girl*.  
HERALD SQUARE—Low Fields in *The Girl Behind the Counter*—31st week—237 to 244 times.  
HIPPODROME—The Four Seasons—23d week—The Battle of Fort Arthur—10th week.  
HUDSON—Otis Skinner in *The Honor of the Family*—11th week—81 to 88 times.  
HURD—AND SEAMON'S MUSIC HALL—Sam Scribner's Show.  
KALICH—Yiddish Drama.  
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.  
KEITH & PROCTOR'S SEVENTH STREET—Vaudeville.  
KNICKERBOCKER—Four Cohans in *The Yankee Prince*—24th week—5 to 14 times.  
LIBERTY—Poly of the Circus—19th week—145 to 152 times.  
LINCOLN SQUARE—Spencer Stock co. in *The Governor and the Boss*.  
LONDON—Strolling Players.  
LYCUM—The Thief—34th week—266 to 273 times.  
LYRIC—The Wolf—9 times, plus 1st week—1 to 8 times.  
MADISON SQUARE GARDEN—Buffalo's Bill's Wild West—2d week.  
MAJESTIC—The Flower of the Ranch—9 times, plus 2d week—9 to 16 times.  
MANHATTAN OPERA HOUSE—Closed March 28.  
METROPOLITAN—George Ober in *Rip Van Winkle*.  
METROPOLITAN OPERA HOUSE—Firemen's Memorial Fund Benefit—May 1.  
MINER'S BOULEVARD—Miss New York, Jr.  
MINER'S EIGHTH AVENUE—Yankee Doodle Girls.  
MURRAY HILL—Bon Ton Burlesques.  
NEW AMSTERDAM—The Merry Widow—28th week—219 to 226 times.  
NEW STAR—Dora Thorne.  
NEW YORK—Adeline Gence in *The Soul Kiss*—14th week—69 to 106 times.  
PASTOR—Vaudeville.  
SAVOY—Henry Miller Players in *The Servant in the House*—24th week—4 to 48 times.  
STUYVESANT—David Wardell in *The Music Master*—631 times, plus 58 to 65 times; A Grand Army Man—149th time.  
THALIA—Brother in the Hired Girls' Mill—44 times, plus 9 times.  
VICTORIA—Vaudeville.  
WALLACK'S—A Knight for a Day—20th week—153 to 160 times.  
WEBER—The Merry Widow—18th week—133 to 140 times.  
WEST END—Helen Noldi Opera company in *Il Trovatore*.  
YORKVILLE—Mildred Holland in *Two Little Vagabonds*.



## LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This fee is made up on Saturday morning. Letters will be delivered or forwarded on payment or written application. Letters addressed for 10 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

## WOMEN.

Allan, Anita, Rose Ashton, Doris Ashton, Jane Anshov, Ethel Alexander, Muriel Arndt, Jane Archer, Lorraine B. Atwood, Fanny Argyle, Katharine Angus.  
Berlin, Anna M., Lillian Blauvelt, Mammie Bows, Kate Bonington, Carolyn Barber, Jessie Bayne, Mrs. K. Belmont, Alma Bradley, Mrs. Pete Baker, May Brewster, Clara Blumfeld, Edith Berwyn, Jane Burgh, Nellie Battelle, Violet A. Butler, Olive Bricone, Ida Boyd, Sadie Boyd, Gertrude Binley, Rita Bellairs, Genevieve Bilton, Mrs. Harry Bulger, Gertrude Barrett, Maud Bancroft, Flora Brownlie.  
Cooming, Martha, Helen Carleton, Catherine Cooper, Edna Clark, Emma Cook, Toby Claude, Evelyn Carter, Constance Crowley, Mae Crowley, Marion Cameron, Jeanne Cardewine, Mildred Cecil.  
Davis, Laura, Florence Davis, Edith Dora, Rose Deanna, Mary Anderson de Narra, Marion Dasher, Georgia Dwyer, Virginia De Witt, Margreta Dow, Cecil Darnell, Mrs. Joe W. Dunne, Lella Diamond, Dolly Dorsey.

Mytling, Rose, Florence Edney, Grace Ellison, Dolie Ellis, Mollie Ebert, Katherine Emmett.  
Filkina, Grace, Miss. Florence, Fanny Founboth, Mabel Florence, Nellie Fallon.  
Gordon, Jane, Sadie Godfrey, Marie Gresham, Mammie Goodrich, Mabel Ge Ross, Emma Gwynette, Belle Gaffney, Joan Grace, Lillian Graves, Ila Granson, Mildred Gohn, Florence Gale.  
Hearn, Alma, Elizabeth Hunt, Grace Henderson, Helen Hale, Nina Herbert, Ruth Goodforth, Mary E. Harnet, Mollie Hall, Adeline Howard, Harriet High, Florence V. Hall, Marcus Helm, Ida Hamilton, Edith Hinkle, Margaret Hatch, Lillian High, Brownie Hall, Mrs. Geo. Harcourt, Helen Harcourt.  
Irving, Georgia, Alice Irving.  
Johnson, Ethel L., Mrs. Arthur Johnson.  
Kerwin, Sue, Bertha Kreghoff, Lillian Kofker, Rita Kern.  
La Verne, Lucile, Jennie Labena, Adah G. Lind, Minnie Lee, Evelyn Lang, Edith Leary, Edith Leary, Florence K. Linton, Grace La Rue, Lucille Loring, Mrs. Chas. Lothian, Pearl La Bean, Dora Lynde, Alice C. La Rue, Laurel Love, Edith Lindsey, Lillian Lawson, Nettie M. Lynn.

Millington, Gertrude, Mrs. C. V. Mullen, Bertha Moore, Neva Mullins, Edith M. Meyer, Lena Mer-ville, Dora Miller, Mrs. Muldoon, Maud Miller, Katharine Mulkin, Irmgard Manning, Mildred Macchiel, Adelinde Manola, Sandoi Milliken, Rose Mayo, Anita H. Miles, Lucy Milliken, Ruth Macaulay, Margaret McElroy, May McCabe, Anna McCall, Lily Mac-Millan, Genevieve McClell, Julia Mackay, Tena McNabb, Zere McClary.

Nielson, Alice, Carlotta Nilson, Marion Nugent, Amelia Nelligan.

Over, Lida M., Isabel O'Madigan.

Perry, Katherine, Jessie Philbrick, Madeline Payne, Myrtle Paul, Loris Palmer.

Rhodes, Alice, Katherine Rober, Olivia Rand, Signa Robert, Dorothy Randall, Isabel Reber, Helen Raymond, Adele Ritchie, Katharine Raye.

Smith, Eugene, Fay Stewart, Dorothy Standish, Carrie Shepard, Elizabeth Spencer, Marjorie L. Starr, Margaret Saynes, Leona Stater, Susan T. Stubbs, Dorothy Stuart, Katherine Sterling, Verne Sheridan.

Tully, May, Mrs. Royal Thayer, Geraldine Thorey, Nina Thayer.

Van Ness, Beulah, Mrs. D. S. Vernon, Alice Vincent, Wychey, Margaret, Lida West, Minnie Whitmore, Dorothy Williams, Florence White, Emma Wallace, Ella West, Sue Wilhelm, Ada P. Walker, Bianca West, Bayone Whipple, Velma Whitman.

Zebra, Mabel, Ada Zell.

## MEN.

Allison, Louis, Geo. Acher, Oscar Apfel, Harry O. Andrews, Frank Armstrong, Wilbur Atkinson, Langtry Ashton, R. W. Alexander.

Bates, Joe, J. C. Bissell, Rich'd A. Beale, Oliver D. Bailey, Jno. Boone, Harry M. Blake, Edward Bal-lanco, Granville Barker, Royal Byron, Percy G. Bal-linger, W. K. Beavrin, Francis H. Baxter, Homer Barton, J. A. Beal, Franklin Brooks, C. B. Bar-ington, Len Blandin, Lawrence Brooks, Ted Breton, Chas. E. Brandt, Al. Beasley, G. Dean Barup.

Cartwright, W. R., Dallas Cairns, Arthur J. Cain, J. P. Callan, R. G. Casarin, Harold E. Cornell, Be-nard Caranagh, J. Palmer, Collier, Howard Crump-ton, Hal Carlson, Ed. Edward H. Cahill, Chas. Car-lton, J. D. Clifton, W. E. Culhane, Frank Camp, K. L. Carter, Francis Campbell, Wm. J. Choate, J. Castellano, Joe Curry, Ed. H. Clark, Colon and Hastings.

Davis, R. Wade, W. R. Davy, Chas. Deland, Will J. Deming, Wm. A. De Vins, Steve Donnelly, Theo. J. Donette, Carl M. Dalton, Frank Daly, J. Tracey Drury, Paul Decker, Steve Duisbach, Jas. B. De-lcher, Jno. C. Dixon, Oscar Downan, Jno. C. Drum, Jno. E. Du Bedet, Geo. J. Dwyer, Geo. A. Douglas, Ardona Dounchaid, Jno. B. Davis.

Eagan, Louis, Edmund Elton, Edgar A. Ely, Jno. Ellis, Jno. Edwards, W. H. Elliott, Don S. Ebaugh, Edward Earle, Sam Ehrlich, David Elmer.

Forgenau, H. M., L. J. Ford, Chas. D. Fortier, Frank V. French, J. J. Fitzsimmons, L. J. Fosse, W. D. Frazier, Harry F. Foster, Frank P. Folsom, Theo. Faber, Rodney Feigster, Eddie Flavell, Geo. Fenberg.

Golden, Rich'd, J. W. Gillingerwater, David B. Gally, Frank Gardner, Bert Grassby.

Heron, Edith, J. Alb. Hall, Fletcher Harvey, David Henderson, Chas. H. Howard, Jack Henderson, Elmer Higgins, E. H. Howard, C. V. Hines, H. H. Hart, O'Kane Hollis, Jas. W. Huntley, Wm. Humphrey, Jim Husted, W. J. Hodgins, A. J. Holtrich, Harry Hilliard, Geo. Herbert, Edwin Hanford, Geo. Hodges, Frank Horan, Chas. Hayden, Chas. Hays, Percy Herbert, Charles Henry, T. Ernest Heare, Dick Harrison, Fred Hylands, Don Hendricks, Chas. Hepler, Hugh Harpin, Jas. H. Huntley, Edwin Horn, W. M. Harrison.

Johnson, Earle C., Wm. Johnson, Frank Jaeger, Al. S. Johnson.

Koser, H. F., Chas. P. Kennedy, Frank Kilday, Max Kilbel.

Lewis, Ed. W., Ed. H. Lawrence, Harry Loraine, Wm. Lloyd, Fred C. Lewis, Harry L. Lang, Wm. T. Lewis, Miron Lettingwell, Jack Lodge, R. P. Lewis, Joe La Vere, Billie Lackaye, Henry Lee, Walter N. Lawrence, Leo Lann, Chas. Latt.

Morton, Fred, Sidney L. Mason, Gordon Mondelolin, Will Meek, Grant Mitchell, Eugene Merrill, A. E. Morgan, Alf. Moulton, W. R. Moore, Guy Matteson, Lee R. Mapler, W. David Miles, Arthur Morrison, Chas. P. Morrison, Frances MacIntyre, Wm. Mc-Caulley, Walter McEwen, Robert McLeish.

Nye, Harry, Lew H. Newcomb, Chas. L. Newton, Arthur Nelson.

Oland, Warner, Robt. Ober, Paul Oliver, Al. Olson, Pemberton, Henry, Homer Putts, Robt. Parken, E. D. Price, C. B. Pomeroy, Geo. Palmer, Herbt. H. Powers, David P. Perkins.

Redley, Ted, Dick Ridgely, G. Gregory Rogers, Wm. Russell, Walter Russell, Ben. Roth, Clarence Rogerson, Willard C. Robertson, L. D. Roach, Harry B. Roche.

Spottswood, Jas. G., Jas. Slavin, Morris W. Smith, Arthur A. Stone, Geo. Sydney, Geo. Sydenham, H. R. Schutter, Jno. Snackenberg, Fred K. Schwartz, Will H. Sloan, Omar Sami, Raymond Straff, H. Simma, Geo. Sylvester, L. A. Schlosa, Rich'd H. Smith, Fred H. Seymour, Bernard Sorensen, B. Sherman, A. J. Stramman, J. R. Sanderson, A. L. Southland, Jno. H. Smith, Jno. Stanshope, Arthur Saunders, Harry S. Sheldon, Geo. Salisbury, Gilbert Shorter.

Taylor, Geo., Henry Turpin, Sidney Toler, Alb. W. Taylor, Alex. Thompson.

Venerable, Paul H., Clinton W. Vidor, Anton van Booy, Louis Van Winkle.

Wenman, Harry, Chas. E. Whipple, Wm. Ward, Wm. J. Whelan, Ramsey Wallace, W. F. Walcott, Marty Woodworth, Leo H. White, Robt. Warwick, Thelma White, Geo. Wakefield, Jack Wilson, Alf. Walton, White Whittlesy, Sam Watson, Jno. Wood-ford, Geo. M. Willard, Malcolm Williams, W. J. Wilson.

Young, Frank, Jas. Young, Jno. D. Younts.

## REGISTERED MATTER

Clara Coulter, Mrs. M. B. Reid, B. F. Grassby, Chas. Avery, A. J. Morrison, Sidney McCarty, F. A. Demarest, Jas. Crite.

## NOTES OF VARIOUS ACTIVITIES.

Manager H. R. Jacobs, of Albany, N. Y., will present one of his new productions, "The Wagon of Mystery," Stricken Blind, and Queen's Evidence.

Several De Deys was engaged through the Jay Packard Agency for the part of the Sheriff in "The Flower of the Ranch" at the Majestic.

The International music publishing firm of Francis, Day and Hunter is now nicely situated in its new American headquarters, 1304 Broadway, where pro-

# BEWARE OF PIRATES

## A WARNING TO MANAGERS

All house and company managers are hereby notified that plays named or described below are duly copyrighted under the laws of the United States, and are fully protected under the laws of individual States or the common law, and can be lawfully produced only by arrangement with the owners or agents thereof.

House managers and actors are equally liable with company managers for participating in unauthorized productions, regardless of the titles under which such pirated plays are given, and damages may be collected from them, or they may be subject to imprisonment.

Those desiring to produce in repertoire, stock, for road tour or otherwise, any plays named below, should communicate with the properly accredited owners or agents.

All persons discovering the piracy of any of the plays named below are urged to notify the proper parties.

This department is published in the Dramatic Mirror every first and third number of each month. Rates on application.

AT THE WHITE HORSE TAVERN, adapted from the German by Sydney Rosenfeld. Alice Kaiser, 1402 Broadway, sole agent.

HECKY SHARP, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

BY ROYAL FAVOR, romantic comedy drama, for stock only. Jean Barrymore, author and owner, 939 Knickerbocker Theatre Building.

CAPRICE, for stock or repertoire. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

CHARITY BALL, comedy drama in four acts. By Belasco and De Mille; sole agent, Mrs. De Mille, Astor Theatre Building, New York City.

COWBOY AND THE LADY, THE, by Clyde Fitch. Most successful Western play. Alice Kaiser, 1402 Broadway, sole agent.

CUTEST GIRL IN TOWN, comedy drama in three acts. Al. Truburn, owner, 121 West 42d Street, New York City.

DAUGHTER OF THE SOUTH, A—Military drama by Justin Adams. Earl Burgess, sole owner, 1402 Broadway, New York.

DISTRICT ATTORNEY, THE, for stock only. Harrison Grey Flake and Charles Klein, owners; Alice Kaiser, 1402 Broadway, sole agent.

DIVORCE (Mrs. Flake's version), for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

DOCTOR'S CRIME, THE, for stock and repertoire. Full line of paper. Jay L. Packard, Broadway Theatre Building, New York City.

FRISKY MRS. JOHNSON, THE, by Clyde Fitch. Alice Kaiser, 1402 Broadway, sole and exclusive agent.

FROM SIRE TO SON and all of Milton Nobles' plays and playlets. Theatre managers should demand written authority. Milton Nobles, 139 First Pl., Brooklyn, N. Y.

GIRL OF THE SUNNY SOUTH, Southern comedy drama, four acts. Author and owner, Travers Vale, Agents, Darcy & Wolford, 1402 Broadway, New York.

GREAT RUBY, THE, by Cecil Raleigh and Henry Hamilton. The best melodrama. Alice Kaiser, 1402 Broadway, sole agent.

A MAD MARRIAGE, strong detective story. Jean Barrymore, author and owner. Printing (crossed). Room 939 Knickerbocker Th. Bldg.

HOLY CITY, THE, for stock only. Full line paper. LeComte & Fisher, 1402 Broadway, New York City. Darcy & Wolford, agents.

IN SPITE OF ALL, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

IN THE HEART OF THE STORM, for stock or rep. Printing. Jno. A. Himmelein, 1402 Broadway, New York.

JESS OF THE BAR Z RANCH, a comedy drama of life in New Mexico, by Forbes Hermann. Full line special new paper. For stock or tour only. Darcy & Wolford, sole agents, 1402 Broadway, New York.

Seasonals are being welcomed. The new rooms are admirably arranged for the business.

William A. Tolley, general manager for the Joseph King attractions, states that Joseph King's new version of East Lynne has been successfully presented this season at the Metropolitan Theatre, New York City; Baker Theatre, Rochester, N. Y.; Bantastic Theatre, Syracuse, N. Y.; Lyric Theatre, Buffalo, N. Y.; Franciska Theatre, Montreal, Canada; Majestic Theatre, Washington, D. C.; Masonic Theatre, Louisville, Ky.; Academy and Columbus theatres, Chicago, Ill.; Park Theatre, Indianapolis, Ind.; New Majestic Theatre, Springfield, Ill.; Lyric Theatre, Hoboken, N. J.; Lyceum Theatre, Paterson, N. J.; and State Street Theatre, Trenton, N. J., and has been pronounced by both press and public to be the best version of East Lynne seen in recent years.

Charles Horwitz, whose vaudeville sketches are included among the most successful in vaudeville, has moved his offices and is now located at room 315, Knickerbocker Theatre Building.

Charles DeFries, who has been painting scenery for some of the best stock companies for seasons, and last season worked with J. D. Barton's productions, is now open to engagement. His address is 447 Halcyon Street, Brooklyn.

A theatre in a city of 10,000 in the Northwest is offered for lease by "Northwest," care this office.

Always beautiful and delightful is the climate in Bermuda. Vacationists before settling definitely on their destination would do well to get particulars from Philip Manson, 1180 Broadway, New York.

"Manager X. Y. Z.," care this office, has an organized musical stock company, presenting a repertoire of the best royalty operas and musical comedies, for which he desires a location in a city of 75,000 population or over during the Summer months.

G. A. Forbes, as Steve in The Virginian, has been receiving some excellent personal mention, notwithstanding the age of the play. He will be at liberty after May 9, for Summer stock, to play juvenile leads or light comedy.

Evening and dinner gowns, but slightly worn and just the thing for stage wear, are being offered very cheaply by Mrs. Peck, 217 Blue Island Avenue, Chicago, Ill.

Edwin A. Morris, having a dramatic stock, wants a theatre in a good sized city in the Middle West. His address is Hotel Royal, East St. Louis, Ill.

S. Lauter has taken the management of the Columbus Hotel, 1836-1840 Wabash Avenue, Chicago, and has had the house entirely refurbished. It will be conducted on both the American and European plans. It is in the downtown district and easily accessible from the leading theatres.

Jay Teel, printer, Washington, N. C., is making a special offer in printed cards, letter heads and envelopes, which it would be advisable to look into.

Moving picture managers and others desiring films and m. p. outfits should write for the catalogue of Lewis Hirt, 304 East Twenty-third Street, New York, who announces that he has the highest quality goods at surprisingly low prices.

A. H. Woods will not open his White City in Harlem until next season, as it has been found impossible to get the buildings ready in time for a Decoration Day opening this year.

George H. Primrose may bring his minstrel company into Joe Weber's Music Hall for a few weeks, beginning the latter part of May.

F. Dodd Ackerman, the scenic artist of Brooklyn, is busy engaged upon the settings for a big musical comedy, which will not be ready for production until next season. The two scenes, however, are so elaborate that the management ordered them early so that plenty of time could be expended on the designing and painting.

KARA, strong drama. From Wilkie Collins' novel, Modern Magdalen. Jean Barrymore, author and owner, 939 Knickerbocker Th. Bldg.

KING OF THE DESERT, for stock or rep. Melodrama. Full line of printing. Jno. A. Himmelein, 1402 Broadway, New York.

LINCOLN (or Lincoln at the White House), a drama in four acts. Benjamin Chapin, author and owner, No. 558 West 180th Street, New York City.

MARIE DELOCHE, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

MARTA OF THE LOWLANDS, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

MARY OF MAGDALA, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

MIRANDA OF THE BALCONY, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

NOTH AND THE FLAME, THE, by Clyde Fitch. Alice Kaiser, 1402 Broadway, sole and exclusive agent.

MRS. TEMPLE'S TELEGRAM, by Frank Wyatt, the successful comedy in three acts. Samuel French, 24 W. 23d St., sole and exclusive agent.

NEW YORK IDEA, THE, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

OTHER PEOPLE'S MONEY, also known as By Wits Outwitted. Author and owner, Edward Owings Towne, 74 Broadway, New York City.

ROYAL SLAVE, A, for stock only. Full line of paper. LeComte & Fisher, 1402 Broadway, New York City. Darcy & Wolford, agents.

TEST OF THE D'URBENVILLES, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

THE WIFE, comedy drama in four acts. By Belasco and De Mille; sole agent, Mrs. De Mille, Astor Theatre Building, New York City.

TRIUMPH OF REGINE, strong drama. Jean Barrymore, author and owner. Stock only. 939 Knickerbocker Th. Bldg., New York.

UNWELCOME MRS. HATCH, THE, for stock only. Harrison Grey Flake, owner; Alice Kaiser, 1402 Broadway, sole agent.

UNWRITTEN LAW (THE), drama, four acts, nine characters. Printing. Mark E. Swan, owner, 133 W. 45th St., New York.

WHEN WE WERE TWENTY-ONE, H. V. Esmond's masterpiece. Alice Kaiser, 1402 Broadway, sole and exclusive agent.

WINSTON'S WIDOW, Farical comedy, three acts, small cast. Stock only. Jean Barrymore, author and owner, 939 Knickerbocker Th. Bldg.

## CHICAGO STOCK COMPANY

Chas. H. Roskam, sole mgr. and owner, presenting only authorized plays, including: AN ENEMY TO THE KING, by Robt. Nelson Stephens, first produced by E. H. Sothern. Authority from Alice Kaiser.

HOME POLKS, by C. T. Dancy, first produced by Klaw & Erlanger. Authority from Darcy & Wolford.

GENESSEE OF THE HILLS, by Marsh Ellis Ryan and McPherson Turnbull, first produced by Edwin Arden. Authority from Mrs. De Mille.

THE DAIRY FARM, by Eleanor Merron, first produced by James H. Wallack. Authority from the author.

## NEW YORK THEATRES.

David Belasco's Theatre, W. 44th St., nr. F'way. Ev'gs 8:15. Mats., Sat., 2:15.

David Belasco presents

## WARFIELD

Evenings excepting Saturday, and at Saturday Matinee.

Last 4 Times.

THE MUSIC MASTER, by Charles Klein.

Last Time—Saturday Night.

A GRAND ARMY MAN

Ev'gs, 8:15. Mats., Mon., Tues., Thurs. and Sat., 2:15.

## EDNA MAY SPOONER

(Broadway's Only Woman Star). Presenting for first time on any stage, Charles E. Blaney's Latest Production,

## THE GOVERNOR AND THE BOSS

A drama of love and politics by Guy Fletcher Bragdon and Wm. Pastance. A Virile Story of Political Strife.

Monday night, 80th performance on Broadway. The longest Broadway run ever attained by a woman star.

Next week—CANILE.

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MATINEE EVERY DAY

Bowser, Hinkle and Co., Hanson and Nelson, The Vedmons, The Rayfords, De Muths, Potter and Harris, Burke and Frim, The Randolphs, The Slanteys, Booth and Crain, Laughford Bros., Fred Barker, Travel Views and as an extra attraction, Frank Bush.

## THE GOTHAM

East 125th Street. Ladies' Matinee Daily.

KENTUCKY BULLES

Evening Prices, Orchestra Seats, 50c; Family Circle, 15c. Amateur Night, Friday.

orate that the management ordered them early so that plenty of time could be expended on the designing and painting.

## NEW YORK THEATRES.

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THE HINDU MYSTERY

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1,000 People—100 Horses

12-Imported Circus Acts—

FOUR SEASONS

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EUGENE WALTER'S GREAT DRAMA

Cast includes—Ida Conquest, William Courtenay, Walter Hale, Sheridan Block, Thomas Findlay, George Frobert.

Broadway and 30th St. Ev'gs 8:15. Mats. Wed. & Sat. 2:15.

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tion after selection to the great entertainment of the rest of the passengers.

The German Theatre company closed its season last night with an effective performance of Little Doctor to a well pleased house.

in the Rain is the attraction, and no doubt the  
will be filled. **ALBERT S. L. HEW**

will be filled.

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The most beautiful and delightful Summer Resort  
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447 HALSEY ST., near LEWIS AVE., BROOKLYN, N. Y

The most beautiful and original costumes shown in the world. Special low rates at the St. George Hotel. For further particulars address PHILIP MANSON, 1180 Broadway, New York City.



## SAN FRANCISCO.

The Song Birds—In Missouri Revived—McIntyre and Heath—Vanderbilt.

The double bill, consisting of Little Christopher and The Song Birds, proved a money maker for the Princess the week of April 13-15. In the first named opera, or musical farce, all of the principals were given an opportunity to shine in some scene and interesting specialties, and the place was gorgeously mounted. The same bill will be retained another week and will be followed by Wang, with Edwin Stevens in the title role.

A good week's business was done at the Alcazar with In Missouri as the attraction. Bertram Lytell headed the cast, which included A. Burt Wessner, Howard Hickman, Will R. Walling, John R. Maher, Thelma Lawton, Adelle Beland, and Daisy Levering. The play was admirably staged and the settings were works of art. Next week, The Light Eternal.

Brown's in Town, headed by Frank R. Montgomery and Mae Kean, did a fair week's business at the American. The play was well staged, but the support was poor. Lee Willard in The Country Squire follows, opening 19.

At the Orpheum a good bill entertained large audiences through the week. The City Quartette, who received a three-minute ovation on their first appearance, were the headliners. Frank Orth and Harry Fern did a comedy singing and piano act called Stan That Rock, and James F. McDonald was heard in monologues and comic songs. Others who pleased were Three Leightons, Ida O'Day, Doreen Trueman, Flossie Eldridge, and Stella Mahew.

McIntyre and Heath in The Ham Tree closed a successful fortnight's engagement at the Van Ness 18. Francis Wilson in When Knights Were Bold comes 20.

The novelty has just completed its third week of darkness. It reopens 26 with The Truth as the opening production. A strong stock co., headed by Katherine Grey, has been engaged in the East by Martin Beck.

Ten Nights in a Barroom, with the excellent lesson that it teaches, was an appropriate bill for Holy Week at the Central. T. H. Hedron was the drunkard, Laura Hudson appeared as the wife, and little Dora Scholts played the child. The veteran Irish comedian, James M. Ward, was also in the cast. Next week, Tony the Bootblack.

M. C. Goodwin arrived in town from Rawhide, Nev., 16. He says that mining is a more lucrative occupation than acting. He is, however, going to open in a new play in Denver, May 13.

HARRY R. DE LABAUX.

## KANSAS CITY.

The Sunday Closing War Still On—Stock Companies—Vanderbilt—Burlesque.

The Sunday closing war is being fiercely waged in the local courts this week, and although things seem to favor the theatres slightly at the present writing, the outcome is very doubtful. The feature of the week was the dismissing by County Prosecutor Kimbrell of three thousand of the theatre cases, dating from the beginning of the crusade last September to April 24. The greatest relief that this act brings is the releasing of the bonds given by the managers, which aggregated in amount nearly \$1,000,000. Furthermore, it releases all actors, actresses, etc., who were arrested each week during that time and are now scattered over the whole United States. The attorneys for the theatres, however, are a little doubtful as to whether the action will aid them or not, for it leaves only five cases on the docket. They had hoped that the old cases would be tried first, and that by securing a dozen or so acquittals they could demand and secure a dismissal of the balance. Judge Wallace, the leader in the fight for Sunday closing, was finally compelled by an order from the Supreme Court to turn over to Judge Porterfield the entire list of theatre cases. The weekly arrests are still being made, and according to Judge Wallace will be continued until all cases are settled one way or another. There will be no further action in Judge Porterfield's court until the 25th or possibly the 27th.

The Frank Brothers' Tiddish Opera company gave four performances at the Willis Wood, April 18-19, playing to splendid houses. Ben Shomron, Koi Nedra, Schlamia, and King Alexander were the offerings, and were very capably presented.

The Witches Hour was the Willis Wood offering the week of 20, pleasing immensely. A representative Kansas City audience greeted the play upon the opening night and generously applauded throughout the performance. Robert Mantell 27-2.

The Barker Stock gave an excellent presentation of The Admirable Crichton at the Shubert 20-22, playing to some of the largest audiences of the season. Henry Kolker, recently leading man with Bertha Kalich, made his debut with the company in the title role and secured a decided success. Francis Neilson was excellent as the Earl, Alleen Flaven as Twiney, and Wallace Worsley in a light comedy part deserve special mention. George Wilson, the scenic artist, came to the front with another unusually artistic group of settings.

Buster Brown held the boards at the Grand 20-22, playing to the usual large audiences. Ralph Stuart in Strongheart 20-2.

One of the big events of the week of 19 was the opening of the newly organized Woodward Stock company at the Auditorium, to capacity audience. The initial offering was His House in Order. Jack Chagnon and Eva Lang, the leads, were enthusiastically received. The play was admirably presented throughout, and showed a very careful preparation, each and every part being played with smoothness seldom seen in stock work. The lesser parts were in the hands of Marie Judson, Ella Metch, Elita Knight, Jane Evans, Henrietta Vaders, Helen Levi, Charles Dingle, Frank Beamish, W. G. Thomas, J. Francis Kirke, Thomas Hall and William Phinney. The play was well staged. In the Bishop's Carriage 20-2.

Della Fox headed the Orpheum bill 19-20, and pleased immensely with her songs. Other acts included Nellie Floreide, Willie Pantzer and company, Macart's monkeys, Devlin and Ellwood, Bernier and Stella, and the Bootblack Quartette, all of whom were well received.

Banco in Arizona was the attraction at the Gillies 19-20, playing to the usual big business. The Cowpuncher 20-2.

The Century had the Bohemian Burlesquers 19-20 and the show pleased good sized audiences throughout the week. Cherry Blossoms 20-2.

The Trans-Atlantic held the boards at the Majestic 20-22, playing to very satisfactory business.

The Miller Brothers' 101 Ranch Show was the first open air attraction to pitch their tents at the circus grounds, Fifteenth Street and Kansas Avenue, and although the weather was unpleasant, showed to big business for two days. The show is a very creditable exhibition of Wild West life, and pleased immensely. D. KEDDY CAMPBELL.

## PROVIDENCE.

Robert Edson's New Play Opened Here—Closing Season at Keith's—Hems.

Robert Edson opened a week's engagement April 20 at the Providence Opera House, appearing for the first half of the week in Classmates to good houses. The star was cordially received and scored a hit. For the balance of the week, opening 23, Mr. Edson presented his new play by George Broadhurst, Jr., entitled The Call of the North. The Boston English Grand Opera co., 27-2.

After weeks of melodrama it was refreshing to see a play like Under Southern Skies at the Empire 20-23. The piece was well given by a co. that included Marion Hutchins, Marguerite Lindsay, Daniel Fager, and John T. Burke. Young Buffalo, King of the Wild West 27-2.

For next to the last week of the vaudeville season at Keith's 20-23 a strong and enjoyable bill was given to very large houses. It was headed by the La Scala Grand Opera Sextette and McMahon's Pullman Porter Maids. Others included: Cameron and Flanagan, Will H. Murphy, and Blanche Nichols. Willa Holt Wakefield, John W. World and Minnie Kingston, Elsie Fay Nugent and Miller, Juno Salmo, Tom Bateman, Jungling De Lisle, Martines and Martines, and Goforth and Doyle. Joe Welch and others 27-2.

The Westland presented a new play, The Gay Masqueraders 20-23. Gay Morning Glories 27-2.

The Parisian Belles were at the Imperial 20-23, with Williams' Imperials underlined for 27-2.

Manager Lovenshagen, of Keith's, has made some re-arrangements for the Albee Stock co., which follows an eight weeks' season of comic opera by the Albee Comic Opera co. Among those to come again, and who will be sure of a warm welcome are Helen Belser (title will make her sixth season with the Albee co.), Robert C. Turner, also an old-time Albee member, though he was absent last season, and William Lumsdell, the popular leading man, for the last two years.

The Empire Stock co. will open a Spring season at the Empire Theatre May 4. Among those re-engaged, in addition to Messrs. Kennedy and Walters, are Louise Mitchell and Maude Atkinson, who have been connected with the stock co. for the past two seasons. Marion Burt, a newcomer, has been secured for the leading soprano roles.

Three Providence musicians, Butterfield, Casella, and Butterfield, have recently formed a vaudeville team and started on the road.

Johanna Gadecki, who was to have appeared at Infantry Hall 23, under the management of the Providence Musical Association, wired on the 20th, giving notice that she would not come here. The concert is off for good.

Concerts in Redemption was sung by the Arion Club at Infantry Hall 23 with those soloists, Mrs. Edith Chapman Gould, Mrs. Rodman Hazard Robinson, Mortimer Howard, and Wilbur Bach. Dr. Jules Jordan conducted. HOWARD C. RIPLEY.

## SPOKANE.

Mary Manning's Popular Attraction—Judea Shirley in East Lynne—Vanderbilt.

Glenns Betsy was used by Mary Manning and a strong company, including Frank Gilman at two performances in the Spokane Theatre April 23 and 24. Standing room only. The Power That Governs, with Owen Clarke attracted fair business 19 and 20. Mrs. Patrick Campbell did comedy at the 20-22, playing the Second Tanager. The Spokane Mrs. Edson and Hadda Gabler. The Spokane Symphony orchestra, benefit for Home of the Friendless. The Burgomaster 23, 25. Brewster's Millions 27-29.

Judea Shirley scored in East Lynne at the Auditorium Theatre the week of 12. Frank McQuarrie, the leading man, played Archibald. Others in the cast were Laura Adams, Anna Cleveland, Robert Suddell, Jack Amos, Howard Foster and Lena Gray. Big business. The Light Eternal is the current play. Cumberland '81 was played by the stock company at the Columbia Theatre. Willis A. Hall was seen at a West Point cadet. He was supported by Julia Gray, Jessie Cooney and other members of the company. Standing room only, part of the week. The next bill will be The Man from Mexico.

Nellie Revell made good at the Washington Theatre the week of 12. Others on the bill were James Harrigan, Lawrence and Harrigan, Potter and Hartwell, Wilfred and Lottie and Rachel Action and company, and the pictures, Capacity.

Melbourne MacDowell and Virginia Drew Trencott headed the bill at the Fantase Theatre in The Gaid, a playlet from The Serf and the Lady, and scored. Others were Lampert and Pierce, Monahan, William D. Gilson, Will C. Matthews and Nellie Harris, Milva and Richards, and the pictures, Capacity.

Virginia Williams, formerly of the Shirley and Columbia stock companies, supported by her husband, Eugene Mockbee, and a company of players, will open a summer engagement at Natarium Park 16, under the direction of the Ingersoll Amusement Company. Mr. Mockbee will be stage manager.

The Ingersoll Company will open the park April 26. Will D. Gilson will sing popular songs. Professor Hamilton will make the balloon ascensions, also using an airship. G. F. Brown of Pittsburgh, secretary of the Eastern Dancing Masters' Association, will have direction of the pavilion. Jacob Goetz, owner of the Odeon d'Alene Variety Theatre, closed three months ago, will open the playhouses early in September.

The engagement of an Eastern stock company to present drama, a moving picture show with a vaudeville bill, and the presentation of burlesques are the propositions which the management has had under consideration for some time. Mr. Goetz is in correspondence with several managers. John Goodwin announces that the Orpheum Circuit will open at the Columbia Theatre Aug. 23, other houses opening as follows: Butte, Aug. 15; Portland, Aug. 17, and Seattle, Aug. 24. The Columbia stock company will close the last of July. Georgia Graham, who has joined the San Francisco Opera company for the summer season. She can sing and dance. One hundred thousand dollars is to be expended next summer for the Spokane Traction Company, of which Charles Wolf is secretary. In a White City, to cover twelve acres of land, near Recreation Park, in the eastern part of the city. W. S. M'OREA.

## COLUMBUS.

Henrietta Crossman Discovers Columbus—Caruso—Keith's Bill—Interesting Items.

Although the Great Southern management have stated that Thomas Ross in his new play, The Travelling Salesman, was to be the closing attraction at that house, Henrietta Crossman has been booked for a single performance 2. It seems that other first-class attractions which are now touring the West are desirous of playing here, and it may be that a post-season will be determined.

The advent of Caruso will be the supreme musical event of the season, and the enormous sale of seats has scarcely ever been equaled. Charles W. Bryson, who has charge of the local end of the affair, is to be greatly congratulated upon his able management of the affair, which is no small matter when it is known that Memorial Hall seats over 6,000. The date is for May 1.

The Cutter Stock co., billing in the week at the High Street, presenting six plays. As an extra attraction Manager Harper has secured the resident stock co. from Indianapolis, who will present here for three days The Girl of the Golden West. Local interest attaches in that Miss Dillman (McGaughey) is a prominent member of the cast. Mr. McGaughey is a former Columbus boy, who has appeared with Arnold Daly and several other well known stars, and is now more than making good in stock. Great things are expected of him. Many affairs are being planned in his honor.

One of the very best vaudeville bills that was ever presented locally was the order of the week at Keith's, where big business was the rule for the entire two performances. Valerie Moore and company, her act, His Japanese Wife, and Marguerite Haney, of The Paradise Alley act, were the bright particular stars. Of Miss Haney, it may be said, that she is one of the most winsome, attractive, willing, coquettish that has been seen in vaudeville musical comedy or otherwise this season and deserves her success. Others on the bill were: Callahan and St. George, Josette Troupe, the Craigs, Ella Grannon, Raymond and Carey, and Paradise Alley, in which Irving Brooks was very clever.

In the stock co., which Vaughan Glaser will bring to O'Leary Park for a season of twelve weeks, commencing 10, are many former local favorites, Pay Courtney, William Denning, and Miss Blanche. Blanche are among the number, the first bill probably will be Prince Karl. Lee Hennick is the advertising agent, and has succeeded in making a great showing about the town, covering everything and every place that is available. Mr. Hennick is one of the best known of local advertising agents.

Manager Wiswell, of the Gayety, reports the past season as being a most profitable one for the house. He has made himself greatly liked here, and it is the hope of local showtroups that he will again manage the house for the ensuing season. The Mardi Gras Beauties are filling the house this week of 19. Rice and Barton's Big Gayety Show is the closing attraction. JOSEPH R. HAGUE.

## DENVER.

Florence Roberts in Sham—Earl Burgess—Vaudeville—Gomp.

The only interesting feature of the week of April 12-15 was Florence Roberts' presentation of her new play, Sham, at the Tabor. The play is decidedly clever, and Miss Roberts is thoroughly delightful. Dream City, with Mary Marble and Little Chip, 19-23. Lew Duckstadter 20-2.

After a dark week at the Broadway comes John Drew 20-25. Mary Manning 27-2.

Iselta Jewell and the S. M. Curtis co. are winning favor at the Baker. Brown's in Town will be given 19-25.

The Katherine Countess Stock co. will open at the Tabor about the middle of May for two weeks and then it will move to the Broadway for the Summer. Edwin Arden will be the leading man, which is good news to Denver, as he is very popular here.

The Earl Burgess Stock co. is playing to big business at the Curtis. The current bill is Secret Service Sam.

Edward Emery and co. presented a very clever sketch called Seven-Twenty at the Crystal, which proved a good drawing card. The week of 19-25 has the following bills at the vaudeville theatres: Crystal: Marion and Pearl, Herbert Chesley co., Carlisle and Baker, Chester co., Sharp Brothers, and Beaumont.

The Orpheum: Polly Pickle's Pets in Pettand, Bedouin Arabs, G. H. Mitchell, Mr. and Mrs. H. H. Clark, Carroll and Cook, Henry Keane and Olive Bright, and Shields and Roberts. The Majestic: Gray and Graham, De Witt Young, the Plottes, the Rosalins, the Quail Family, and Louis Hanvey.

MARY ALKIRE BELL.

## NEWARK.

Lonesome Town Draws Well—Dolly Kemper at Blaney's—Vaudeville—Burlesque.

Lonesome Town, with Keith and Dill, proved a big success at the Newark April 20-25. Top of the World 27-2. The Clansman 4.

Broadway After Dark was a popular attraction at the Columbia Theatre 20-23. Human Hearts 27-2.

Dolly Kemper in Sweet Molly played a successful engagement at Blaney's Theatre 20-27. Miss Kemper is capably supported by F. Fraunholz, Thaddeus Shale, John Martin, Clyde Bates, Warren Hill, N. B. Lockwood, Thomas Lyons, Agnes Carlton, Ella Cameron, and Margaret Thayer. Ladies' Amateurs Contest 23. Montana 27-2.

Scribner's Big Show proved amusing at Waldmann's Opera House 20-23. A wrestling contest 23. Chorus Girls' Contest 23. Amateurs' Night 24. New York Stars, with Kid Cutler, is the offering 27-2.

The Yankee Doodle Girls filled the bill at the Empire Theatre 20-23. The Sam Devere co., 27-2.

Packed houses were the rule at Proctor's 20-25, with A Night on a Homestead as headliner. Others were Wilfred Derrick, Vord Marshall, Viola Valente, Frances Merivale, the Shaw Twins, Phila May, Winn and Lewis, Willard Simms and co., Herbert De Voss, Joseph A. Luby, Murphy and Francis, and Willis and Hansen.

Arcade Theatre had Pardsell moving pictures and Will S. Rising, Winifred Allen, Madame St. Elmo, George G. Grunwald, and Professor Matthews Melbourne MacDowell, with Miss Margaret G. and Edward J. Lewis, and Donald Mark, musical comedienne attractions. Pictorial musical burlesque, The French Master Charlie, Bob Roberts, and Harry Marshall next week. GEORGE S. APPLINGATE.

## Margaret Anglin

LOUIS NETHERSOLE, Manager.

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En tour—care Majestic Theatre Building, Chicago.

## IZETTA JEWEL

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## ALICE JOHNSON

THE MAN FROM HOME

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## BERTHA KALICH

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## Vera Michelena

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## SAIDEE WILLIAMS

Address: THE MIRROR.



## INDIANAPOLIS.

## Ben Greet's Players—The Min Princess Dramatized—Vaudeville Items.

Ben Greet's Players came to English's April 15-16, presenting "The Min Princess," a musical comedy, and "The Country Girl," a play. The audience was very large and the company was very successful. The play was very well received and the company was very successful. The play was very well received and the company was very successful.

The Orpheum Show, at the New Grand 20-25, was headed by "Cressy and Deyne in Town Hall Tonight," who delighted the audience and was easily the best act of the bill. The company was very successful. The play was very well received and the company was very successful.

A worthy and enjoyable production of "The Min Princess" was given at the first performance of the company. The play was very well received and the company was very successful. The play was very well received and the company was very successful.

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## PORTLAND, ORE.

## Florence Gear as Cupid—Florence—Vaudeville—Other Attractions.

Cupid at Vassar was the pleasing attraction at the Hellig Theatre April 12-15 and was well attended at every performance. The audience was very favorable and the company was very successful.

The San Francisco Opera Co. presented "The Min Princess" at the Hellig Theatre April 12-15 and was well attended at every performance. The audience was very favorable and the company was very successful.

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## LOS ANGELES.

## Belasco's Best Week—Alice Treat Hunt as the Girl—Vaudeville Items.

The big attraction week of April 13 was the Girl of the Golden West, now in its second week at Belasco's, playing to sold out houses nightly. The play has been produced under the personal supervision of Robert Belasco and is a masterpiece of the dramatic art.

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## BABY'S ITCHING HUMOR

## Nothing Would Help Him—Mother Almost in Despair—Skin Healed and Trouble Has Never Returned—Owes Quick Cure to Cuticura

"Several months ago my little boy began to break out with itching sores. I doctored him, but as soon as I got them healed up in one place they would break out in another. I was almost in despair. I could not get anything that would help him. Then I began to use Cuticura Soap and Cuticura Ointment, and after using them three times, the sores commenced to heal. He is now well, and not a scar is left on his body. They have never returned nor left him with bad blood, as one would think. Cuticura Remedies are the best I have ever tried, and I shall highly recommend them to any one who is suffering likewise. Mrs. William Geeding, 102 Washington St., Attica, Ind., July 22, 1907."

## SEATTLE.

## Brewster's Millions—Emma Seeling as Anita—T. Daniel Frawley—Vaudeville.

At the Moore, the attraction was Brewster's Millions April 12-15, with matinees 12 and 13, which drew housefuls that averaged good business. Robert Ober appeared in the leading role with excellent support. The Passion Play 20-21 (Pathe film). Seattle Symphony Orchestra 22.

The Burlesque 12-15, matinees 12 and 13, was presented before large audiences by a capable co. Gus Weinberg was acceptable in the title part, while Ruth White as Willie Van Astorid gave a natural and complete impersonation. Captain Vanastorid 22.

At the Seattle 12-15, matinees 12 and 13, was presented in an artistic manner by the Earl Burgess co., which was accorded an enthusiastic welcome on its reappearance here. Local tributes being much in evidence. Emma Seeling in the title completely captivated the audience. The support was all that could be desired. In the cast were James G. Morton and William Morris, both of whom have won a good standing in their profession in this city. Good business prevailed throughout the week. Roy Applgate is the new manager. The Colonial Girl 12-15.

The offering at the Lois was Old Heidelberg 12-15, which played to large audiences. T. Daniel Frawley as Prince Karl showed his ability to good advantage, and the support was first class. In the cast were William Dowling, Philip Sheld, Henry McRae, Allen May, Stanley Johns, and other talent. The Half-breed 12-15.

At the Lyric the bill was A Tight Squeeze 12-15, which pleased medium and large houses. I. D. Holland, manager, has leased the Lyric, and it is his intention to present burlesque. BENJAMIN F. MESSEY.

## MINNEAPOLIS.

## Musical Comedy—A Stock Company Season—Vaudeville Draws Well—Burlesque.

The Time, the Place and the Girl, with John Young in the principal role, was a popular attraction April 16 and 17 at the Metropolitan Theatre. The support was very good, especially the chorus, and the scenic effects were excellent. Blanche Walsh in The Kissers Sonata 22-23. Coming Thru the Eye 24-25. Clay Clements 26-27.

The Lyceum Theatre had the Girl With the Green Eyes 19-21, and this attraction started a Summer season here. The company is adequate, and there is every indication that the season will be a successful one. Jiny was capably portrayed by Jeannette Rogers. Pete Raymond was good as Peter Collingham. Virginia Douglas, Robert Hyman, Francis McLeod, and the rest of the company had congenial roles. Next week in the Burlesque curtain call.

Buster Brown, with Master Reed as Buster, is a popular attraction this week at the Bijou Theatre. Tilly Olsen next week.

Pauline Hall was at the head of an exceptionally good bill last week at the Orpheum. Howard Kyle and company in The John, was one of the best numbers on the bill. Mr. Kyle was long and hearty applause. Felix and Barry kept the audience in the humor and responded to a number of curtain calls. Others were: Murray Sisters, Dixon Brothers, Pielsson and Carletta.

The Tiger Lilies entertained large audiences last week at the Dewey Theatre. There were a number of good features in the olio, and the chorus was large and pretty. X. Y. Z.

## IN BROOKLYN THEATRES.

This week's attraction at the Montauk Theatre is The Talk of New York, with Victor Moore in the role of Kid Burns. Supporting the star are: Nellie Bertram, Littlefield, Gertrude Vanderbilt, Stanley Ford, and John D. Conroy. Next week, The Top of the World.

Kleener Robson is playing a return engagement in Selwyn Jane at Teller's Broadway Theatre this week. In the supporting company are: R. B. Warner, Daniel Gilfeather, Stephen Wright, George Wilcox, Ada Dwyer, and Donald Gallagher.

George Washington, Jr., with Carter De Haven in the title role, is offering this week at the Majestic Theatre. Mr. De Haven, long identified with vaudeville, is a capable comedian, and his support includes a number of good entertainers. Next week, Buster Brown.

George Fayton's Players at the Lee Avenue Theatre score another success this week with an excellent production of The Hypocrites. The play requires the strength of the company, and very good judgment has been displayed in distributing the parts. Minna Phillips plays the part originated by Doris Keene, and gives the character all the subtleties and character required. Louis Leon Hall, Lee Sterritt, and the other members appear to advantage. Next week, The Road to Yesterday.

Blue Jeans is produced this week by Ethel Fuller and her company at the Gotham Theatre. Miss Fuller has established herself firmly in the Eastern District section, and deservedly so, for she has given the patrons excellent plays and performances from the start. The company are all that could be desired, and the plays are always carefully staged.

At the Bijou Theatre this week there is a very strong attraction in a big scenic production of Broadway After Dark. Mildred Steiner and Harry and Sadie Fields are in the company. Next week, Dr. Jekyll and Mr. Hyde.

The over-popular play in Old Kentucky, with its wholesome and interesting story is renewing its acquaintance and making new friends this week at the Folly Theatre. Next week, Neil Burgess in The County Fair.

Ocell Spooner and her company of capable players appear this week at Blancy's Theatre in a revival of A Nightingale's Song. Miss Spooner is seen in the part of Cinderella, and she has the character as easily as if it were written for her. The other members of the company have parts suited to their talents, and Mr. Blancy has equipped the production with lavish scenic embellishments. Next week, Miss Spooner will be seen in The Girl and the Detective.

Kate Barton's Temptation is a strong attraction this week at the Columbia Theatre. A reading of Electra will be given by Edith Wynne Matheson at Facker Institute, 170 Jerusalem Street, April 20, at 3 P. M.

The joint recital by Josef Hofmann and Fritz Kreisler will be given at the Baptist Temple April 21.

A very successful testimonial, at which many prominent entertainers appeared, was given last Sunday at the Grand Opera House, last Sunday night.

The Bents-Santley company appear this week at the Olympic Theatre. There is the usual attractive chorus, led by May Howard. The extra feature this week is a very funny act by the Quigly Brothers.

Casino Girls were well received on the opening night of the Star Theatre. A popular feature is Kathryn Miller, who appears at the Star as an attractive olio.

VAUDEVILLE. Eddie Foy returned to vaudeville Monday afternoon at the Orpheum Theatre. His songs and remarks were well received, and he seemed to be as happy as the audience. The rest of the bill is of unusual strength and includes York and Adams, Blon Forsandes, W. L. Abington in Captain Velvet, Louis Simon and Grace Gardner, That Quartette, Swor Brothers, Anna Tris, and Deanna Brothers.

At the head of Keener's bill this week is McMahon's Pullman Porter Maids. Little Hip, the baby elephant, the feature, and the others are Jack Moffit and Clara Sisters, Myrtle Lauchter, and George O'Farrell in The Star's Marching Lancers and King, Le Adams, and Arnold's Leopards.

A NEW DISCOVERY The youthful lines of face and neck restored in two hours by our wonderful mass builder. No medicine or other harmful substances. Our hair tonic will positively stop falling hair, remove dandruff and restore gray hair to its natural color. Patrons at 124 W. 22nd St. Mrs. EMMA CHASE.

## PORTLAND, ORE.

## Florence Gear as Cupid—Florence—Vaudeville—Other Attractions.

Cupid at Vassar was the pleasing attraction at the Hellig Theatre April 12-15 and was well attended at every performance. The audience was very favorable and the company was very successful.

The San Francisco Opera Co. presented "The Min Princess" at the Hellig Theatre April 12-15 and was well attended at every performance. The audience was very favorable and the company was very successful.

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210 W. 42d St., NEW YORK CITY



quette 7, Escanaba 8, Minnomic 9, Milwaukee, Wis., 11-16.

BUSTER BROWN (Western: St. Louis, Mo., April 26-27, Brooklyn, N. Y., 4-9.

CARLY KID (W. B. Fredericks, mgr.): Chicago, Ill., April 10-2.

CARLE, RICHARD (Charles Marks, mgr.): Boston, Mass., April 27-2.

COLE AND JOHNSON (Philip Wilson, mgr.): Philadelphia, Pa., April 2.

COLUMBIAN OPERA: Wheeling, W. Va., April 27-indefinite.

COLEMAN, GEORGE M. (Cohan and Harris, mgrs.): New York city, April 27-indefinite.

COMING THRU THE RYE (A. Rork Co., mgrs.): Minneapolis, Minn., April 26-29, St. Paul 30-2, Milwaukee, Wis., 2-6.

CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Dallas, Tex., April 27-2, Wichita Falls 4-9.

DAIRYMANS (Chas. Freeman, mgr.): Chicago, Ill., April 29-9.

DANIELS, FRANK (C. B. Dillingham, mgr.): Burlington, Vt., April 28, Glen Falls, N. Y., 28, 30, Schenectady 1, Albany 2.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Clinton, N. Y., April 28, Dixon, Ill., 29, Aurora 30, South Bend, Ind., April 2.

DISTRICT LEADER (Frank J. Sargent, mgr.): Seattle, Wash., April 26-30, Victoria, B. C., 1-5, Bellingham, Wash., 6, Everett 7, Tacoma 8, 9, Ellensburg 11, Yakima 12, Walla Walla 13, Spokane 14-18.

DEKAM CITY (Wells, Dunne and Harlan, mgrs.): Lincoln, Neb., April 28, 29, St. Joseph, Mo., 30, Hannibal 1, Quincy, Ill., 2, Terre Haute, Ind., 4-6, Columbus, O., 7-9, Dayton 11-13.

DE NEMOER VALLEY DEK OPERA: Hamilton, Ont., April 28, Stratford 29, Woodstock 30, Galt 1, Guelph 2.

FLOWER OF THE RANCH (A. Emerson Jones, mgr.): New York city, April 27-indefinite.

FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Buffalo, N. Y., April 27-2.

FOURTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Rochester, N. Y., April 28, 29, Ithaca 30, Geneva 1, Syracuse 2, Oswego 4, Watertown 5, Utica 6, Schenectady 7, Cohoes 8, Troy 9.

GAY MUSICIAN (John P. Slocum, mgr.): Philadelphia, Pa., April 27-9, New York city 11-indefinite.

GAY WHITE WAY (Shubert Bros., mgrs.): St. Louis, Mo., April 28-2, Chicago, Ill., 3-indefinite.

GENE, ADELINE (F. Ziegfeld, mgr.): New York city, Jan. 27-May 23.

GEORGE WASHINGTON, JR. (Cohan and Harris, mgrs.): Brooklyn, N. Y., April 27-2.

GIRL BEHIND THE COUNTER (Sam S. and Lee Shubert Co., Inc., mgrs.): New York city Sept. 30-indefinite.

GILL QUESTION (Askis-Singer Co., mgrs.): Cleveland, O., April 27-2.

GRAND OPERA (Heinrich Conreid, mgr.): Pittsburgh, Pa., April 27-29.

GULLIVER'S TRIP (Chas. Kahle, mgr.): Richmond, Ind., April 27-2.

HELD, ANNA (F. Ziegfeld, mgr.): New York city April 27-2, Brooklyn, N. Y., 4-9, Albany 11-12, Rochester 14, Syracuse 15, Ithaca 18.

HONEYMOON TRAIL (Mort H. Singer, mgr.): Chicago, Ill., March 29-indefinite.

HONEYMOONERS (Hope and Welch, mgrs.): Syracuse, N. Y., April 27-2.

HOPPER, DEAN (Shubert Bros., mgrs.): Richmond, Va., April 28, 29, Norfolk 30, Newport News 1, Annapolis, Md., 2, Baltimore 4-9.

HOTEL CLERK (Alfred E. Aaron, mgr.): Philadelphia, Pa., April 27-2.

IDOLA PAIR OPERA (H. W. Bishop, mgr.): Oakland, Cal., April-indefinite.

IN NEW YORK TOWN (Hurtig and Seaman, mgrs.): Atlanta, Ga., April 27-2, Chattanooga, Tenn., 4-9, Nashville 11-13.

ISLE OF SPICE (H. H. Frasse, prop.): Gloucester, Mass., April 28, Portsmouth, N. H., 29, Biddeford, Me., 30, Lowell, Mass., 1, Salem 2, Haverhill 5, Lawrence 6, Portland, Me., 4, Lewiston 9.

ISLE OF SMOKE (H. H. Frasse, mgr.): Chattanooga, Tenn., April 26-2, Nashville 4-9.

ITALIAN GRAND OPERA (Ivan Abramson, mgr.): New York city 4-30.

KNIGHT FOR A DAY (B. C. Whitney, mgr.): New York city, April-indefinite.

KNIGHT FOR A DAY (H. H. Frasse, prop.): Frankfort, Ind., April 28, Fort Wayne 30, Battle Creek, Mich., 1, Kalamazoo 2, Grand Rapids, Mich., 3, 4, KOLB AND CO. (Kob and Dine, mgrs.): Baltimore, Md., April 28-2, Philadelphia, Pa., 4-9.

LAND OF FOLLY (James F. Kerr, mgr.): Revere Beach, Boston, Mass., May 23-June 7.

LAND OF NOB (H. H. Frasse, mgr.): Portland, Me., April 29, 30, New Bedford, Mass., 4.

LITTLE THROOPER (Robert J. Ward, mgr.): Oswego, N. Y., April 28, Geneva 29, Batavia 30, Lockport 1, St. Catharines, Ont., 2, Woodstock 4, Guelph 5, Barrie 6, Orillia 7, S. Albion 8, N. M., 4, Santa Fe 5, Las Vegas 6, Dawson 7, Raton 8, Trinidad, Colo., 9.

MAYER OPERA CO. (Mayer and Sweeney, mgrs.): Boston, Mass., April 27-indefinite.

MERRY GO-ROUND (New York city April 26-2.

MERRY WIDOW (Henry W. Savage, mgr.): New York city Oct. 21-indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., Dec. 1-indefinite.

MISS HOOK OF HOLLAND (Charles Freeman, mgr.): Philadelphia, Pa., April 20-2, Chicago, Ill., 4-indefinite.

MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Toronto, Can., April 27-2, Montreal, P. Q., 4-9.

MURRAY AND MACK (Ollie Mack, mgr.): Buffalo, N. Y., April 27-2, Pittsburgh, Pa., 4-9.

NOLAN OPERA, HELEN (Achille Alberti, mgr.): New York city April 27-indefinite.

POCAHONTAS (Bulsey Kiraly, mgr.): Philadelphia, Pa., April 20-indefinite.

POLLARD'S LILLIPUTIAN OPERA: Frisco, Cal., 3-23.

PRINCESS THEATRE OPERA STOCK (S. Leverich, mgr.): San Francisco, Cal.-indefinite.

PRINCE OF PILSEN (Henry W. Savage, mgr.): Paris, France, April-indefinite.

RED FEATHER (Jos. M. Gaites, mgr.): Montreal, P. Q., April 26-2.

RED MILL: Punxsutawney, Pa., April 28, Plattsburgh, N. Y., 1-12.

RINGERS BROTHERS (E. J. Cohen, mgr.): Scranton, Pa., April 28, Wilkes-Barre 29, Harrisburg 30, Lancaster 1, Reading 2.

ROYAL CHEF (H. H. Frasse, prop.): Concordia, Kan., April 28, Billene 29, Salina 30, Newton 1, St. Louis, Mo., 2-9.

ST. FRANCISCO OPERA (Frank W. Healy, mgr.): Seattle, Wash., April 26-indefinite.

SCHIFF, FRITZ (C. B. Dillingham, mgr.): New York city April 20-2.

SHOW GIRL (J. P. Goring, mgr.): Macon, Mo., April 28, Chillicothe 29, Gallatin 30, Trenton 1, St. Joseph 2.

SIDNEY, GEORGE (A. W. Herman, mgr.): Barrington, Vt., April 28, Montpelier 29, Claremont, N. H., 30, Holyoke, Mass., 1, Waterbury, Conn., 2.

SMART SET (J. E. Comerford, mgr.): Boston, Mass., April 27-2.

STEWART OPERA (George Chandler, mgr.): Buffalo, N. Y., Jan. 4-May 16.

TALK OF NEW YORK (Cohan and Harris, mgrs.): Brooklyn, N. Y., April 27-2.

TEMPLE OPERA: Los Angeles, Cal., April 6-indefinite.

THREE TWINS (B. C. Whitney, mgr.): Chicago, Ill., March 8-indefinite.

TOP OF THE WORLD (Sam S. and Lee Shubert, mgrs.): Newark, N. J., April 27-2, Brooklyn, N. Y., 4-9.

WALTZ DREAM (Frank McKee, mgr.): New York city Jan. 27-May 2.

WEBER'S STOCK (L. J. Rodriguez, mgr.): New York city, April-indefinite.

WHITE CITY OPERA: New Orleans, La., April 25-indefinite.

WILLS MUSICAL COMEDY CO. (John B. Wills, mgr.): Woodhaven, L. I., March 16-indefinite.

WIZARD OF WALL STREET (Low Virden, mgr.): Victor, Colo., April 26-28, Florence 29, 30, Canon City 1, 2, Pueblo 3, Salida 4-9.

YANKER TOURIST (Henry W. Savage, mgr.): Philadelphia, Pa., 4-10.

ZINN'S MUSICAL COMEDY: Salt Lake City-indefinite.

#### MINSTRELS

DANDY DIXIE (Voelckel and Nolan, props.; John J. Nolan, mgr.): Washington, Pa., April 28, Bellatre, O., 29, Steubenville 30, Wellsville 1, East Liverpool 2.

DE RUE BROTHERS: Casanova, N. Y., April 25.

DE PEYSTER 29, Marathon 30, Groton 1, Moravia 2.

DOCKSTADTER'S LEW (Charles D. Wilson, mgr.): Denver, Colo., April 26-2.

FIELD'S: Battle Creek, Mich., April 28, Oswego 29, Jackson 30, Muskegon 1, Grand Rapids 2, Marquette 4, Hancock 5, Calumet 6, Ishpeming 7, Duluth, Minn., 8, 9, Eau Claire, Wis., 10, Red Wing, Minn., 11, Faribault 12, Northfield 13, Rochester 14, Winona 15, La Crosse, Wis., 16.

HI HENRY'S: Palmyra, N. Y., 5.

PRIMROSE, GEO. H.: Toronto, Can., April 28-2.

RICHARD AND PRINGLE'S (Holland and Pilkins, mgrs.): Kewanee, Ill., April 28, Ottawa 29, Rockford 30, Elgin 1, Aurora 2, Waukegan 3.

#### VARIETY

AMERICANS (P. McCrory, mgr.): Louisville, Ky., April 26-2.

AVENUE GIRLS (W. N. Drew, mgr.): Paterson, N. J., April 27-29, Scranton, Pa., 30-2.

BACHELOR CLUB (Barnes and Arnold, mgrs.): Baltimore, Md., April 27-2, Washington, D. C., 4-9.

BEHMAN SHOW (Jack Singer, mgr.): Albany, N. Y., April 27-29, Holyoke, Mass., 30-1.

BLUE RIBBON GIRLS (James Hyde, mgr.): New Orleans, La., April 27-2.

BONHEIM BUREAU (Henry Girard, mgr.): St. Louis, Mo., April 26-2, Evansville, Ind., 3-8, Chicago, Ill., 11-16.

BON TONS (Weber and Rush, mgrs.): New York city, April 27-2.

BOWERY BUREAU (E. M. Rosenthal, mgr.): Toledo, O., April 27-2.

BRIGADIER (Chas. Cromwell, mgr.): Baltimore, Md., April 27-2, Philadelphia, Pa., 4-9.

BROADWAY GAY GIRLS (Jas. H. Curtis, mgr.): Minneapolis, Minn., April 26-2.

BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Chicago, Ill., April 27-2.

CALIFORNIA GIRLS (John Grievens, mgr.): Newark, N. J., April 27-2.

CASINO GIRLS (Jesse Burns, mgr.): Brooklyn, N. Y., April 27-2.

CHAMPAGNE GIRLS (Phil Fisher, mgr.): Indianapolis, Ind., April 27-29.

CHERRY BLOSSOM (Will A. Frye, mgr.): Kansas City, Mo., April 26-2, St. Louis 3-9.

CITY SPORTS (Phil Sheridan, mgr.): Chicago, Ill., April 26-2.

COLONIAL BELLES (Chas. Falke, mgr.): Philadelphia, Pa., April 27-2.

CRACKER JACKS (Robt. Manchester, mgr.): Buffalo, N. Y., April 27-2.

DAINTY DUCHESSES (Weber and Rush, mgrs.): Milwaukee, Wis., April 27-2.

DEVERE, SAM (J. L. Simonds, mgr.): New York city April 27-2.

DRAMALAND BUREAU (Bert Kendrick, mgr.): Terre Haute, Ind., April 27-29, Indianapolis 30-2.

EMPIRE BUREAU (Roger Imhof, mgr.): Wilkes-Barre, Pa., April 30-2.

FAT FOSTER (Joe Oppenheimer, mgr.): St. Paul, Minn., April 27-2.

GAIRTY GIRLS (Pat White, mgr.): Philadelphia, Pa., April 27-2.

GAY MASQUERADERS (Geo. Turner, mgr.): Boston, Mass., April 27-2.

GAY MORNING GLORIES (Weber and Rush, mgrs.): Providence, R. I., April 27-2.

GAY TROUPE (Geo. M. Hale, mgr.): Pittsburgh, Pa., April 27-2, Washington, D. C., 4-9.

GIRLS FROM HAPPY VALLEY (Joe Hurlig, mgr.): Pittsburgh, Pa., April 27-2.

GOLDEN CROOK (Jermon and Jacobs, mgrs.): Scranton, Pa., April 27-2, Bayonne, N. J., 30-2.

GREAT NEW YORK STARS (Jacobs and Jermon, mgrs.): Newark, N. J., April 27-2, New York city 4-9, Providence, R. I., 11-16.

HIGH JINKS (Robt. Hills, mgr.): Chicago, Ill., April 27-2.

HILL, ROSE, ENGLISH FOLLY (Elice and Barton, mgrs.): Philadelphia, Pa., April 27-2.

IDEALS (H. W. and Sam Williams, mgrs.): Milwaukee, Wis., April 26-2.

IMPERIAL (H. W. and Sam Williams, mgrs.): Providence, R. I., April 27-2.

IRWIN'S BIG SHOW (Fred Irwin, mgr.): Toronto, Can., April 27-2, Buffalo, N. Y., 4-9.

JERSEY LILIES (J. Frohm, mgr.): Bayonne, N. J., April 27-29, Scranton, Pa., 30-2.

JOLLY GIRLS (Gus Leining, mgr.): Scranton, Pa., April 27-29, Paterson, N. J., 30-2.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Duluth, Minn., April 27-2.

HIGH SCHOOL GIRLS (F. W. Dinkins, mgr.): Chicago, Ill., April 26-2.

KENTUCKY BELLES (Robert Gordon, mgr.): New York city, April 27-2.

KICKERBOCKERS (Louis Robie, mgr.): Albany, April 30-2.

LADY BIRDS (A. G. Herrington, mgr.): Buffalo, N. Y., April 27-2, Detroit, Mich., 4-9.

LID LIFTERS (H. S. Woodhill, mgr.): Birmingham, Ala., April 27-2.

MAJESTICS (Fred Irwin, mgr.): Cleveland, O., April 27-2.

MARDI GRAS BEAUTIES (Jack Sydel, mgr.): Cincinnati, O., April 27-2.

MISS NEW YORK, JR. (T. M. Herky, mgr.): New York city April 27-2.

MOONLIGHT MAIDS (Montreal, P. Q., April 27-2.

NEW CENTURY GIRLS (J. J. Moynihan, mgr.): Toronto, Can., April 27-2, Buffalo, N. Y., 4-9.

NIGHT OWLS (Chas. Robinson, mgr.): Boston, Mass., April 27-2.

ORIENTAL COZY CORNER GIRLS (Sam Robinson, mgr.): Boston, Mass., April 27-2.

PARISIAN BELLES (Chas. E. Taylor, mgr.): Boston, Mass., April 27-2.

PARISIAN WIDOWS (Rush and Weber, mgrs.): Detroit, Mich., April 27-2, Toledo, O., 4-9.

REVEALS BIG BEAUTY SHOW (Al. Reeves, mgr.): Rochester, N. Y., April 27-2.

REILLY AND WOODS (Phil Kusnel, mgr.): Cincinnati, O., April 27-2, Cleveland 4-9.

RENTZ-BANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., April 27-2.

RIALTO BOUNDERS (Chas. Franklin, mgr.): Jersey City, N. J., April 27-2.

RICE AND BARTON'S BIG GAIRTY (Elice and Barton, mgrs.): Columbus, O., April 27-2.

ROLLICKERS (H. E. Patton, mgr.): Albany, N. Y., April 27-2, Troy 30-2.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., April 27-2, Pittsburgh, Pa., 4-9.

SCRIBNER'S, SAM, BIG SHOW (Morris Walmsworth, mgr.): New York city April 27-2, Providence, R. I., 4-9.

STAR SHOW GIRLS (W. Fennedy, mgr.): Washington, D. C., April 27-2, Baltimore, Md., 4-9.

STROLLING PLAYERS (Louis M. Grant, mgr.): New York city April 27-2.

STYLL'S LONDON BELLES, ROSE (W. S. Campbell, mgr.): Chicago, Ill., April 30-2, Detroit, Mich., 4-9.

THOROUGHBREDS (Frank B. Carr, mgr.): Troy, N. Y., April 27-29, Albany 30-2.

TIGER LIES (Ed. Grodz, mgr.): Des Moines, Ia., April 26-29, St. Joseph, Mo., 30-2.

TRANSATLANTIC BUREAU (Hurtig and Seaman, mgrs.): St. Louis, Mo., April 26-2, Chicago, Ill., 3.

TROUPE (G. H. Waldron, mgr.): Brooklyn, N. Y., April 20-2.

TWENTIETH CENTURY MAIDS (Maury Kraus, mgr.): Cleveland, O., April 27-2.

VANITY FAIR (Geo. Manchester, mgr.): Kansas City, Mo., April 26-2, St. Louis 3-9.

WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Wilkes-Barre, Pa., April 27-29, Chester 30-2.

WATSON'S BUREAU (W. B. Watson, mgr.): Detroit, Mich., April 27-2.

WORLD BEATERS (J. Herbert Mack, mgr.): Philadelphia, Pa., April 27-2, Baltimore, Md., 4-9.

YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.): New York city April 27-2.

#### CIRCUSES

ADAMS BROTHERS: Petersburg, Va., April 27-2.

BARNUM AND BAILEY (Barnum Brothers, mgrs.): Philadelphia, Pa., April 27-2, Washington, D. C., 4-5, Baltimore, Md., 6-7.

BUFFALO BILL'S WILD WEST (W. F. Cody, mgr.): New York city April 21-9.

LUCKY BILL'S: Holyoke, Kan., April 28, Clatskanie, Ore., 29, Chas. 1, Lyons 2.

RINGLING (Ringling Brothers, mgrs.): St. Louis, Mo., April 27-2, Indianapolis, Ind., 4, Cincinnati, O., 6-8, Cleveland 7.

ROBINSON'S: Cincinnati, O., April 27-2.

SELLS-PIOTO: San Francisco, Cal., April 27-2.

#### MISCELLANEOUS

BISPHAM: Spartansburg, S. C., April 20-1.

CARUSO: Columbus, O., 1, Toronto, Can., 4, Detroit, Mich., 6, Buffalo, N. Y., 8, Cleveland, O., 11.

CREATOR'S RAY (Howard Pew, mgr.): Baltimore, Md., April 27-2, Washington, D. C., 3-4, Louisville, Ky., 10-17.

FAT, MRS. EVA (John T. Fay, mgr.): New York city, April 27-2.

FISHER'S ORCHESTRA: Sturgis, Mich., April 28, Saint Johns 29, Lansing 30, Mendon 1, Kalamazoo 2.

FLINT, MR. AND MRS. HERBERT L.: South Bend, Ind., April 26-2, La Crosse, Wis., 4-9, Stillwater, Minn., 11-20.

HADERMANN LADIES' ORCHESTRA (D. H. Hadermann, mgr.): Waco, Tex., April 27-2, Dallas 4-16.

HOFMAN, JOSEF: Providence, R. I., April 29, Brooklyn, N. Y., 30.

KELLAR AND THURSTON (Dudley McAdow, mgr.): Washington, D. C., April 27-2, Baltimore, Md., 4-9.

KREISLER, FRITZ: Providence, R. I., April 29, Brooklyn, N. Y., 30.

MACMILLAN, FRANCIS: Springfield, Ill., April 28, Bloomington 29, Decatur 30, Danville 1, Champaign 2, Peoria 4, Jacksonville 5.

NORWOOD, HYPONOTISTS (M. H. Norwood, mgr.): Hutchinson, Kan., April 27-2, Junction City 4-9, Fairbury, Neb., 11-16.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Rio de Janeiro, Brazil, April 17-indefinite.

SAGE, MR. AND MRS. C. M. J. Haulro, mgr.: Racine, Wis., April 27-2, Madison 4-9, Milwaukee 11-16.

## Wanted, a Location!

A thoroughly organized Musical Stock Company, consisting of 35 people, presenting a repertoire of only late royalty operas and musical comedies, desires location for the months of July and August in a good theatre-going city of not less than 75,000 population. Only reliable parties of standing need apply.

MANAGER X. Y. Z., care MIRROR Office.

## HOTEL CARDS

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STON-K. and P. 58th St., N. Y., 27-May 2, K. and P. 58th St., 4-9.

Wright, Ruth-Lubin's, Baito, 27-May 2.

Wulf's Horse-Hippodrome, N. Y., indefinite.

Wynck, Fred-Trent, Trenton, N. J., 27-May 2.

Yarns, Hecia-Grand, Indianapolis, Ind., 27-May 2.

Xmas on the Island-K. and P. 126th St., N. Y., 27-May 2.

Yager and De Costa-Palace, Derby, Eng., May 4-9.

Yerkes-Maj., Chgo., 20-23.

Yorke and Adams-Orph., Bklyn., N. Y., 27-May 2.

Youna-Keith's, Prov., 27-May 2.

Young America Quintette-Main St., Peoria, Ill., 27-May 2.

Yulliams, Right-Shea's, Buffalo, 27-May 2.

Zanigas, The-Alhambra, London, Eng., April 20-June 13.

Zeda, Harry L.-Novelty, Topeka, Kan., 4-9.

Zeno, Jordan and Zeno-Orph., Kansas City, Mo., 27-May 2.

Zenke-Star, Homestead, Pa., 27-May 2.

Zobedie, Fred-Hathaway's, New Bedford, Mass., 27-May 2, Auditorium, Lynn, Mass., 4-9.

#### ARENA AND CARNAVALS

WINFIELD, KAN.—The Miller Brothers' 101 Ranch April 17 gave one performance on account of wet weather. This was their home town in business.

FLORENCE, S. C.—The Johnny J. Jones Carnival Co., under the auspices of the "Society" Social Club, April 13-19, pleasing large crowds. Howe's Great London Shows 22.

TERRE HAUTE, IND.—Gentry Brothers' Circus April 20; crowded tents; well pleased. Ringling Brothers' Circus 25.

#### THE RECORD OF DEATHS

Agnes Enright, a member of the Behman Show, died on April 19, at the Sister's Hospital, Buffalo, from two operations, one for appendicitis and the other for gall stones. Miss Enright's only sister, Mrs. Julia Kelly, of Newark, N. J., was called to her side and remained with her to the end. Mrs. Kelly had the remains brought to her home in Newark, where the funeral was held.

W. T. Leckie, manager of the Beckwith Memorial Theatre, Dowagiac, Mich., died on April 19, at Burwell Hospital, Kalamazoo. He was Grand Esteemed Knight in the Elks, and member of the local order accompanied the body to Dowagiac. The funeral was held on April 22, and burial was at Riverside Cemetery. Mr. Leckie is survived by his widow, father and mother.

Mrs. John Oris (Agnes Enright) died at the Sisters' Hospital, Buffalo, N. Y., on April 18, following an operation for appendicitis. She was a native of Newark, N. J., and was about thirty years of age. She was a member of the original Florence company in this country, and in 1880 toured England with Edna May in the Belle of New York.

Henry L. Bryant, formerly owner of Bryant's Music Hall and later owner and manager of the Brockton Opera House, Brockton, Mass., died on April 22, aged seventy-three years.

Max Gottlieb, brother-in-law of A. L. Erianger, died in New York city on April 26. Mr. Gottlieb was a wealthy commission merchant.

Louis Klaw, a brother of Marc Klaw, died at his home in New York city on April 26. He was sixty years old, and had been an invalid nearly all his life.

Florence, the fifteen-year-old daughter of Fred H. Hoadley, died at Philadelphia, on April 22.

#### Barned.

BEAVERS-ARDEN.—Lieutenant George W. Beavers and Mildred Hunter Arden, at New York city, on April 20.

#### Died.

BRYANT.—Henry L. Bryant, at Brockton, Mass., on April 22, aged 73 years.

ENRIGHT.—At Buffalo, N. Y., on April 19, Agnes Enright.

KLAW.—Louis Klaw, at New York city, on April 26, aged 60 years.

LECKIE.—W. T. Leckie, at Kalamazoo, Mich., on April 19.

ORTIS.—Mrs. John Oris (Agnes Enright), at Buffalo, N. Y., on April 18.

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ON SALE EVERYWHERE

Grease Paints—Lining Colors—Nose Putty—No. 18 Rouge—Face Powder—Alpine and Knickerbocker Cold Creams—Burnt Cork—Assorted Paints—Eye Pencils—Moist Rouge—Wheatcroft Cream—Clown White—Spirit Gum.



# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

### ELABORATE PRODUCTION OF AN OPERETTA THE FEATURE OF THE WEEK.

The Love Waltz, Marie Dressler, Georgia Caine, Flavia Arcaro, Billy B. Van and Rose Beaumont, Joseph Callahan, Valletta's Leopards, Dick and Barney Ferguson, F. Julian Byrd and Helen Vance, and De Vera and Wilson.

The following new acts were seen at the local theatres last week:

#### A Viennese Operetta.

Jeune L. Lasky, who has given many good things to vaudeville in the past few years, crowned his efforts last week by offering at the Fifth Avenue Theatre a most elaborately staged and splendidly costumed operetta called *The Love Waltz*. The libretto is by Paul West, the lyrics by Mr. Lasky, and the music, with the exception of the waltz-number, by Charles Berton. The scene is laid in an antechamber in the palace at Bruns, the capital of Moravia. A marriage has been arranged between Princess Zella and Crown Prince Fernando, but the Princess is opposed to the match, as she has met a dashing youth in Brussels with whom she has fallen in love. When the Prince arrives the Princess pretends to be a maid, and the Prince pretends to be somebody else, and so they play at cross purposes in the conventional comic opera way, until the end of the operetta, when, of course, everything is made right and two fond hearts beat as one. There are eight musical numbers, including the waltz by Cronleux, and they are all well sung. The betrothal scene, with which the play closes, and in which a number of handsome young women appear in court dress, is a dashing picture, and Mr. Lasky must have spent a great deal of money on the costumes, which are stunning. Audrey Maple as the Princess made an alluring picture, and Alfred Kappeler was a dashing Prince. John Bunny was fairly amusing as the Grand Chancellor, and Alexander Baldwin and Florence Sylvester did a song and dance very nicely. Others in the cast were Harry M. Smith and Carlo Valerius. There is a chorus of fourteen young men and women, who have been carefully trained. The act, taken as a whole, is one of the most pretentious ever presented in vaudeville, and will undoubtedly enjoy a long and profitable career.

#### A Fine Welcome Home.

Marie Dressler, who topped the Colonial bill, was given a welcome last week, that must have made her forget, temporarily at least, the great success she made last Winter in London. The house fairly rose at her at every performance, and, encouraged by the plaudits of her fellow countrymen and women, she gave an extremely entertaining performance. She opened with "A Great Big Girl Like Me," to which she has added some extremely effective touches, including a few lively dance steps that make the song more fetching than ever. This was followed by the recitation of "The Lady and the Glove." This is delivered with mock seriousness, and the orchestra comes in every little while with inappropriate music that heightens the ludicrous effect immensely. For her next number Miss Dressler sat at the piano and to her own accompaniment sang "Why Adam Sinned," most effectively. Her concluding number is a burlesque on the methods of grand opera prima donnas, and is screamingly funny. Miss Dressler's act is one of the big hits of the season, and she can go back to London after her very short season here with the knowledge that New York is still loyal and has a very cosy corner in its heart for her.

#### A Clever Impersonator.

Joseph Callahan, a sterling actor, who has played in the West for many years, opened at Keeney's Theatre, Brooklyn, last week, presenting an act called *Great Men, Past and Present*. Mr. Callahan claims that he did a similar turn in Minneapolis theatre in 1887. He uses a setting showing a dressing-room, and the audience watches him as he makes up for the various characters presented. He opens with Abraham Lincoln, speaking a few lines of the Gettysburg speech, and follows with impersonations of Emperor William, Pope Leo XIII, General Lee, and Mark Twain. He also makes up as Shylock and delivers one of the best of the speeches allotted to this character. Mr. Callahan's performance is dignified, impressive and interesting. He has a splendid voice that he uses with consummate skill and a versatility truly remarkable. Every one of the impersonations was presented with the greatest care, those of Pope Leo and Lincoln being especially strong.

#### A Farcical Sketch.

Billy B. Van is familiar with the wants of the average vaudeville patron, and in the act presented by himself and Rose Beaumont at the Alhambra, he won laughs by the score. It is called *The Other Boy*, and was written by Luke O'Reilly. Mr. Van appears as Patsy, the character with which he has been identified for a long time, and figures in many amusing situations. Miss Beaumont plays Gloriana Bird, an actress, and does good work. They are assisted by Frank C. Evans, Charles H. Gray, and Nat Whitestone.

#### An Old Act Revised.

Dick and Barney Ferguson were a special feature at Pastor's in a revival of the old act called *The Simple Sisters*, in which Ferguson and Mack appeared many years ago. Barney Ferguson is still the quaint, amusing comedian he always was, and his new partner has put fresh vitality into the turn that makes it seem almost new. The burlesque acrobatics are screamingly funny, and Dick Ferguson revealed himself as a dancer whose superior would be hard to find. The act made one of the big hits of the season.

#### A Pleading Vocalist.

Georgia Caine, who left Miss Hook, of Holland, recently, made her reappearance in vaudeville at Hammerstein's this time in a single singing specialty. Miss Caine has a very engaging personality and a neat and pleasing method of singing that suits the average audience. She opened with "Waiting at the Train," which she followed with "What Does It Mean?" and finished with "That's in the Paper, Too." The songs are all new, and owing to Miss Caine's clever introduction of them are likely to win popularity.

#### A Good Animal Act.

Valletta's leopards, a caged animal act, was shown here for the first time at the Colonial. A large cage is placed in the centre of the stage, containing three leopards, two of which are rather tractable, the third being inclined to balk and snarl in a way that adds much interest to the act. Valletta is the young woman trainer who compels the leopards to jump over obstacles, pose in groups and do other tricks usual in this class of act. As a climax one of the animals does some stunts in a revolving wheel. The turn is neatly and attractively presented.

#### A New Pianologist.

Flavia Arcaro, who appeared in *The Orchid*, made her vaudeville debut at the Alhambra, in a pianologue. She opened with a piano solo, well played, and followed it with Cole and Johnson's "Lunatic" song, which she rendered to her own accompaniment. Miss Arcaro finished her act

in one, giving short imitations of Eddie Foy, Mrs. Leslie Carter, Bert Williams and others. She is a large, imposing looking young woman, with a pleasing personality, and her efforts met with favor.

#### Songs and Dances.

De Vera and Wilson, two young women who were among the lesser lights at Pastor's, made a rather favorable impression with some songs and dances of a popular sort. One of them also plays a violin solo. They make an attractive appearance, the darker girl being decidedly handsome.

#### PASTOR'S.

Mr. Pastor Presents One of the Best Comedy Bills of the Season.

A well balanced bill, with plenty of good old-fashioned comedy, was provided last week by the veteran manager. It was topped by Bunt and Rudd, the grotesques, who made a big hit. The new Bunt is a very good copy of the original, and the act as a whole is quite satisfactory. Luce and Luce do a very neat musical act, playing skillfully on a variety of instruments. They have an original finish, helped out with some ludicrous picture effects. Nibbe and Bordeaux are permanent favorites here, and their character specialty went as well as ever. The Fraser Trio offered dances of all sorts, their Irish reels and jigs being especially lively and pleasing. De

## THE KEITH AND PROCTOR THEATRES.

The Love Waltz—Houdini—The Four Mortons  
Score and George Evans.

#### Fifth Avenue.

The Love Waltz was the headline number, and a review of it will be found elsewhere. Houdini was a big feature and submitted to several trying tests during the week, coming out of all of them with flying colors. He was strait-jacketed and strapped to a cot one evening by attendants from Bellevue, and escaped amid intense excitement. The laughing hit of the week was made by Thomas J. Ryan and Mary Richfield in *Mag Haggerty's Father*, which grows funnier with every representation. It is the oldest of the Haggerty skits, but its fun is still potent. That Quartette sang solos and concerted numbers to the great satisfaction of everybody. Welch, Neely and Montrose with their baseball travesty interested and amused the "fans" and others. Alf Grant and Ethel Hong were on late, but their patter and songs went splendidly. The Zanettos, jugglers; the Kempa, singers and dancers, and the pictures completed the bill.

#### Fifty-eighth Street.

The patrons of this house were not slow to take advantage of the bargain offered them last week in one of the biggest bills of the season. It was headed by George Evans, who is a whole pro-

average attendance is about 250 children. The chapel is supported by the Fifth Avenue Baptist Church, of which John D. Rockefeller is a prominent member.

## THE WILD WEST ARRIVES.

Buffalo Bill and His Indians, Cowboys and Rough Riders Appear at the Garden.

On Tuesday evening last Madison Square Garden was packed to the doors with an eager throng, gathered to greet Colonel William F. Cody, better known as Buffalo Bill, and his aggregation of Indians, cowboys, cowgirls, rough-riders and others that make up the great Wild West exhibition. Enthusiasm ran riot from the very start, and kept up unceasingly until Colonel Cody made his final bow at the close of the remarkable entertainment.

While all of the familiar features are retained there is a novelty in this year's programme that is bound to create more interest than the rest of the bill combined. It is a game of football on horseback, played by five cowboys and five Indians. The football is an immense sphere that stands as high as the backs of the ponies upon which the contestants are seated. Goals are placed, and the contest proceeds, while the interested spectators lean forward in their seats completely fascinated by the novelty. The players ride their horses against the ball and make desperate attempts to keep their opponents from forcing it in the opposite direction. On the opening night the game was played with the greatest spirit, and to the delight of the onlookers the Indians scored two goals in succession, sending the cowboys down to a defeat that they took very gracefully waiting for other occasions when they may be victors.

The programme began with the usual announcement by the famous man with the leathern lungs, whose speeches throughout the performance made the use of a programme entirely unnecessary. He introduced the tribes of Indians and the other horsemen, and put on extra steam when the arena was filled with prancing steeds, and he got the cue for the appearance of Buffalo Bill himself.

A drill by men of the United States artillery was the interesting opening number. This was followed by the pony express. Then came the buffalo hunt, which has now become a very tame affair, owing to the fact that these same buffaloes have been hunted so often that they don't seem to mind it in the least. A realistic scene showing a prairie fire, done with excellent stereoscopic effects, brought plenty of applause. The Mexicans next engaged attention with some fine exhibitions of lasso-throwing. Johnnie Baker, who is no longer a boy phenomenon, had the arena to himself for his trap-shooting specialty, and he made few misses. The bucking bronchos and "Maud," the fiery, untamed mule, created no end of fun. A drill by a double company of Zouaves proved a pleasing feature, and the attack on the stage coach gave the audience another glimpse of Buffalo Bill, who, by the way, has given up his glass ball shooting on horseback. The reproduction of the battle of Summit Springs makes a beautiful and inspiring picture, and is a valuable lesson to the younger generation. The light effects and stage business are as well managed as they would be on any stage in New York.

Another new feature that did not work properly on the opening night was a representation intended to show the destruction caused by an avalanche. The scenery did not obey when it was called upon to give a thrill to the spectators, and the curtain was hastily drawn. However, this was a very small matter, as scenery is of no consequence, when men and women and very lively horses are on hand to do so much to make Buffalo Bill's Wild West the greatest attraction of its kind in the world. A special word of praise is due the large troupe of Japanese acrobats, whose performance is really extraordinary. The whirling dancer, who revolves for ten minutes without stopping for breath, is alone worth the admission fee. Another fine feature is the exhibition of high-school riding, given by several men and women on splendid animals. Major Burke, with Walter K. Hill at his side, was at the door greeting his legion of friends, as they trooped in. There was an extra curl to the Major's mustache, and he wore the smile of one who is on good terms with all the world.

## ALHAMBRA.

Billy B. Van, Richard Golden, Belle Blanche and Others, Please Harlemites.

Billy B. Van, Rose Beaumont and company headed the bill. A review of their performance will be found elsewhere. Richard Golden and Company in *A Case of Divorce* proved a pure delight to lovers of good acting. Belle Blanche was warmly applauded for her splendid imitations of stage celebrities. Ben Welch impersonated a Hebrew and an Italian and proved his cleverness in both characters. The Rose de Haven Sextette sang, danced and entertained in pleasing fashion. The eccentricities of Genaro while leading his band provoked much merriment. The Kratons rolled their hoops smartly, their novel hoop pantomime being extremely good. Mr. and Mrs. John T. Powers opened the bill with their sketch and won hearty recalls. A new act by Flavia Arcaro is reviewed in another column.

## THURSTON'S NEW INVENTION.

Howard Thurston has invented and placed on the market an illusion, intended for Summer parks, called "The Maid of Mystery." It consists of a wooden cabinet eight feet high and ten feet in diameter, with five eye pieces and a window for making change. A girl who stands on a revolving platform in the centre presents an entirely different appearance to each of the five spectators, and it is expected that anyone that invests a cent at one eye piece will go around the whole cabinet, thus spending five cents. The machine can be operated at an expense of \$1 per day and is capable of earning \$180 per day. The machine is sold outright for \$250, and the Thurston Company has already received many orders. The outfit is on exhibition in the office of the company in the St. James Building.

## TRAPEZE PERFORMER HURT.

Adele Reno, of Reno and Digar, trapeze performers appearing with the Barnum and Bailey Circus in Brooklyn last week, was badly injured by a fall on Thursday afternoon. Part of her performance consisted in doing some tricks on a trapeze held by her husband. As she was doing this one of the ropes broke and she fell headfirst to the ground. She was removed to the hospital tent, where a physician spent some time restoring her to consciousness. It was feared that her skull had been fractured, but happily this was found not to be the case, and she revived speedily and was able to go on at the evening performance.

## MASON'S NOVELTIES.

Jack Mason's Trampers opened at Camden last week and scored a big success, being immediately booked ahead. Master Wilbur heads the act and is supported by four girls. The novelty changes and scenic effects, all in one, place it at the head of acts of its kind. Mr. Mason's other act, 3-4-1, with Grace Garner as the feature and supported by three men, made a successful debut at Wilmetton last week and received immediate time. This act is also in one and has many new and original effects.

## MOVING PICTURES IN A CHAPEL.

As a counter-attraction to the many picture theatres in the neighborhood, the Armitage Chapel, at 745 Tenth Avenue, runs a moving picture entertainment every Tuesday evening, an admission fee of one cent being charged. The



J. K. HUTCHINSON AND ROLINDA BAINBRIDGE.

J. K. Hutchinson and Rolinda Bainbridge have added a new act to their already extensive repertoire. This time it is a comedy skit in one, by Charles Hoey, of Hoey and Lea. They will carry an elaborately decorated drop of a novel descrip-

tion and use two supers. While the act is constructed solely for laughing purposes, it gives both Mr. Hutchinson and Miss Bainbridge opportunity for much artistic work. It has been highly commended by all who have witnessed it.

Velde and Zelda scored with their equilibrium, and Morton, Temple and Morton won favor in a lively comedy turn. Milton and Grant appeared in *A Matrimonial Tangle*, and Carroll and Doyle entertained with McNulty and the Sporting Duchess. The Folio Sisters sang and danced, and excellent films were shown by the vitagraph. The acts of Dick and Barney Ferguson and De Vera and Wilson are reviewed elsewhere.

## COMEDY WITH SONGS.

F. Julian Byrd and Helen Vance were among the principal attractions at Pastor's, offering a sketch called *Happy*, by Mr. Byrd and Jack Burnett. Mr. Byrd impersonates a youth who is making a call on a young woman, to whom he is supposed to be engaged. He has been detained by some friends, and when he arrives at the house is feeling "happy." He conveys his sensations to the audience by means of a laughing song called, "Happy Till I Die," that is cleverly done. There is a quarrel scene, during which Miss Vance loads Mr. Byrd up with rug, cushions, a lamp shade and a clock, they being the presents he is supposed to have given her. They make up after a while, and join in a duet as a finish. The act was well received, and Mr. Byrd had several encores on his laughing song.

## MARIE DRESSLER'S CURLS.

Marie Dressler is nothing if not original, and would never dream of such a commonplace trick as losing her diamonds. Last week she lost a bunch of curls that she bought in London and that were a perfect match for her blond hair. She consulted with Marie Fitzgerald, the able Williams publicity promoter, and together they concocted an ad. for the "Lost and Found" column, in which the curls were described, and the finder was promised a box at the Colonial as a reward.



## HERBERT BROOKS.



Above is a picture of Herbert Brooks, the illusionist, who, in partnership with John Clark, late master of properties with Karno's London Company, has established a new enterprise consisting of a storage warehouse for performers at reasonable rates, and a workshop for the building of scenery and properties.

## HAMMERSTEIN'S VICTORIA.

Yorke and Adams, Georgia Caine, Bert Leslie, Ella Snyder, and Others.

Yorke and Adams, in their short version of Playing the Ponies, kept large audiences in fine humor. Georgia Caine made her reappearance in vaudeville in a single act, and a review of her performance will be found in another column. Bert Leslie and company in Mr. Leslie's new skit, Hogan in Society, took the house by storm. A very fetching act is that of Ella Snyder and company in Jack Mason's smartly staged and cleverly played sketch, Commencement Day. Ed F. Reynard held his own as usual with his fine ventriloquist act, in which the mechanical figures show a degree of skill in construction seldom equalled. Frank Fogarty was on hand with a lot of new stories about his friend O'Brien, and the laughs followed each other like shots from a Gatling gun. Sydney Deane and company sang splendidly in Christmas on Blackwell's Island, which is still very popular. Charles De Haven and Jack Sidney opened the bill in gingery fashion with The Dancing Walter and Guest, and it was closed by Lind, who mystified those who had never seen him before with his female impersonation. There were nine acts on the bill, exclusive of the vitagraph, and they employed the services of no less than twenty-six performers and several assistants. Business throughout the week was very large.

## COLONIAL.

Marie Dressler's Welcome Home—Bijou Fernandez Appears in Captain Velvet.

One of the big events of the season occurred here last week, when Marie Dressler was welcomed home, after her London triumph. A review of her performance will be found elsewhere. Another feature of special interest was the first appearance of Bijou Fernandez as the Mexican girl, Concha Devereaux, in Edwin Arden's splendid dramatic playlet, Captain Velvet. When Mr. Arden appeared at the Twenty-third Street Theatre a few months ago he was supported by Miss Fernandez, and when the author-actor abandoned vaudeville she secured the play for her own use. Her portrayal of the character has been fully reviewed, and it is only necessary to say that it is still splendidly done. Appearing as co-star with Miss Fernandez is W. L. Abington, who plays the part of Captain Velvet excellently. Maurice Franklin appeared as the Mexican desperado. John E. Hazard monologued entertainingly, and his original recitations were received with marked favor. Ida Fuller's dances are superbly presented, and the light effects are the best she has ever shown. The final dance in which the same effect is used is sensational. O'Brien-Havel, assisted by Effie Lawrence, in Ticks and Clicks, and Fields and Ward with their nonsense were very successful. Swor Brothers and Deonzo Brothers were on early, and the closing act was given by Valletta's leopards, which are described in another column.

## UNA CLAYTON AIDS SUFFERERS.

Una Clayton was playing at the Hathaway Theatre in Lowell, Mass., week of April 13, and took an active interest in the many schemes for raising money for the aid of the victims of the Chelsea fire. In conjunction with her leading man, Francis Morey, she arranged a plan of her own that was submitted to the city officials and other people interested, and it met with immediate approval. The plan was to have booths erected in the principal stores, presided over by matrons, who were to be assisted by a number of girls, whose duty it would be to go through the streets soliciting contributions. The plan was taken up enthusiastically and carried out so well that the total from this source alone reached the sum of \$686.74. Miss Clayton, herself, in spite of the fact that she had to play at two performances, collected about \$50 (the largest amount collected by any one person), and Miss Handforth, of her company, turned in \$25, as a result of her efforts. Miss Marguerite, who was also at Hathaway's, took her pony out on the streets for an hour and secured \$15. Besides the money collected on the streets there were \$120 in checks sent in to be credited to the booth fund. Most of the contributions were in small coins, that would probably never have been given if Miss Clayton had not succeeded in carrying her unique scheme through so successfully.

## THE SANDERSON TESTIMONIAL.

The annual Easter testimonial tendered by Tony Pastor to Harry Sanderson was a big success from every point of view. The excellent programme included May Belfort, Laura Burt, Henry Stanford and company, Frank Bush, Edith Helena, Venie Henshaw, Stinson, Omega Trio, Harry Thompson, Keegan and Mack, Branzia Trio, Billy Arlington, Henry and Francis, Gardner and Golder, Manley and Sterling, Mary Hickey-Nelson, Ned Fitzgibbons, Cushing and Merrill, and Kane, the ventriloquist.

## TO PLAY IN LONDON.

Bijou Fernandez and William L. Abington, now playing in Captain Velvet, have received two attractive offers, one of which they have already accepted. One, to head a stock company in Australia, has been taken under advisement. An offer to appear in Captain Velvet in London the last week in June, has been accepted and they will sail for England the second week in June, to be gone all Summer. They will appear at the Friars' Festival at the New York Theatre on May 14.

## EUROPEAN ACTS COMING.

Martin Beck, general manager of the Orpheum Circuit, closed arrangements yesterday by cable for a large and varied list of European acts exclusively for the Orpheum Circuit. To William Passpart, the Orpheum's European representative, Mr. Beck sent authority to close contracts with The Blessings, Cadets de Casocogne, a singing novelty; Chaisins, the shadowgraphist; Le Biers, a feature at the Nouveau Cirque in Paris; Dolenz and Tillhauser, classic street singers; the Four Franklins, an aerial act; Ines and Faki, eccentric vocalists; Londe and Tilly, equilibrista; Peppo's Museum, a juvenile feature that has been a permanent attraction for two years at the Circus Shumann in Vienna; The Saytons; Vindobona's Musical Comedians; Tony Wilson, Heliolise and The Amoros Sisters. To Marinelli's agencies Mr. Beck cabled instructions to close with the following: In London, Nate Liepsig; James Stuart, the eccentric pianist; Tom Davis Trio; Les Grassia, a musical novelty; Four Harveys, and the original Grigolati Flying Ballet. In Paris he selected the Four Baltus; the Seven Querolos, and Carl Nobel. In Berlin the list includes Paul Sandor, Francini Olloma, Valadon and the Tschernoff Troupe.

## A SUCCESSFUL BENEFIT.

The Brookside Farm Home, established this month by Madame Ada von Boos-Farrar, for the purpose of looking after the welfare of the wives and children of prisoners, gave a benefit at the Garden Theatre, Sunday night, which was well attended and one of the best offerings of its kind so far this season. Madame Farrar and Marianna Thuerber both sang, the latter especially pleasing in a trio of Breton songs in costume. Victor Moore, George Behan, Mlle. Abarhanell and Donald Brian, Laura Burt and Henry Stanford, the Big City Quartette and Frank Fogarty were among those that appeared. Louise Randolph, Charles Lane, Byron Douglas and Martin J. Faust were seen for the first time in a new sketch, The Password, by Alicia Ramsey and Rudolph De Cordova. It is a story of Russian and Nihilist intrigue, with a strong love theme, constituting a splendid one-act play. George Howell, Hilda Englund, Mildred McNeil, Hilda Gilbert and Miss Ternan appeared for the first time in a sketch by August Strindberg entitled, The First Warning. It has little action and many words. Harry Leonhardt is to be complimented upon his stage direction and the general selection of acts.

## WINSLOW SUES WEBER.

Papers have been drawn in a suit brought by Herbert Hall Winslow against Joseph M. Weber for \$30,000, for alleged breach of contract and damages. It is claimed by Mr. Winslow that he entered into a written contract with Mr. Weber on Dec. 18, last, agreeing to write the libretto of a musical comedy in one week. He was to receive \$100 per week during the run of the piece and \$500 as advance royalty. It was also agreed that he was to supply for the Weber Music Hall whatever other skits Mr. Weber might need. He was first asked to furnish a burlesque of The Merry Widow, and claims that he supplied it on time. Mr. Winslow alleges that when the differences between Mr. Weber and Mr. Savage were adjusted Mr. Savage insisted that Edgar Smith be re-engaged by Mr. Weber as librettist, and that Mr. Smith, assisted by George V. Hobart, furnished the burlesque which was produced. Mr. Winslow claims \$15,000 for breach of contract and \$15,000 for alleged injury to his reputation as a dramatist.

## PERFORMERS ADOPT A BABY.

While playing recently at Lola, Kan. Mr. and Mrs. J. C. Mack, of the Trans-Atlantic Burlesquers, adopted a girl baby that was left with one of the police matrons by its mother, who could not provide for it. The Macks will take the child to their home in Philadelphia and Mrs. Mack will in future devote her time to its care, retiring from the stage for that purpose. Mr. Mack will remain in the profession.

## EVA TANGUAY DID NOT PLAY.

Eva Tanguay, who was booked at the Maryland Theatre, Baltimore, for two weeks, opening April 20, returned to New York on that date after inspecting the Baltimore billboards. William Rock and Maude Fulton, following the plan originated by them in New York, had billed themselves extensively at their own expense. Miss Tanguay felt that the management did not treat her fairly in the matter of advertising, and declined to appear.

## BERZAC FILLS A GAP.

The accident that compelled a postponement of the new act called Onalp, at the Hippodrome last week, was a lucky one for Cliffe Berzac, as he and his circus were engaged to fill the place of the new turn. Not since the big playhouse has been open have such spontaneous and hearty bursts of laughter been heard as were caused by the antics of the mule and the efforts of the supers to run on the revolving table.

## THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Charles W. Bower, Edith Hinkle and company, Frank Bush, Hanson and Nelson, the Vedmars, the Razarfs, the De Muths, Potter and Harris, Burke and Finn, Grotesque Randolphs, Mr. and Mrs. Lew Stanley, Carolyn Booth and Olive Crain, Laughford Brothers.

KEITH AND PROCTOR'S FIFTH AVENUE.—The Love Waltz (second week), Jessie Millward and company, Edith Lever, William Macarte, Howard and North, Kelly and Rose, Madden and Fitzpatrick, Three Meers.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Four Mortons, the Novelloni, Jean Lennox, Rose De Haven Sextette, Shean and Warren, Ethel McDonough, Lew Hawkins, Ruby Raymond and company.

KEITH AND PROCTOR'S 125TH STREET.—Mr. and Mrs. Sidney Drew, Minnie Seligman and William Bramwell, Katie Barry, the Sledes, Sydney Deane and company, Six Musical Nosses, Watermelon Trust.

COLONIAL.—Marie Dressler (second week), Billy B. Van, Rose Beaumont and company, Ella Snyder and company, Ida Fuller (second week), Chris Richards, Imro Fox, Nichols Sisters, Willis and Hansen, Willard Trio.

ALHAMBRA.—Zelle De Lussan, Eugene Jenson and company, Irene Franklin and Burt Green, Harry Gilfoil, Mr. and Mrs. Jimmie Barry and company, Collins and Hart, Matthews and Ashley, Herbert Brooks, De Haven and Sidney.

HAMMERSTEIN'S VICTORIA.—Alice Lloyd, William Courtleigh and company, the McNaughtons, Ben Welch, O'Brien-Havel assisted by Effie Lawrence, John E. Hazard, Hill and Whittaker, Martin Brothers, Alvaro and Othello.

## The Burlesque Houses

DEWEY.—The Avenue Girls entertained very large audiences and gave a decidedly snappy performance. Tom, Dick and Harry, the two-act burlesque, gave good opportunities to Libbie Blondell, John C. Hanson, Joseph Emerson, Dave Conroy, Aubrey Carr, George Connors, Carrie Thomas, Jeannette Sherwood and others. This week, California Girls.

GOTHAM.—The Nightingales, with good burlesque and a smart olio, pleased big crowds. This week, Kentucky Belles.

LONDON.—The Empire Burlesquers, including Emma Weston and Imhoff and Corinne, scored heavily. This week, Strolling Players.

MURRAY HILL.—The Rose Hill company drew well, and hits were made by Idylla Vyner, Evans and Cain, and others. This week, Bon Tons.

MINER'S BOWERY.—The Colonial Belles furnished a bright comedy bill. This week, Miss New York, Jr.

MINER'S EIGHTH AVENUE.—W. B. Watson's Oriental Cozy Corner Girls drew large audiences. This week, Yankee Doodle Girls.

HURTIG AND SEAMON'S.—The Gay Morning Glories were a seasonable attraction. This week,

## VAUDEVILLE.

## VAUDEVILLE.

## ETHEL MAY

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Col. John D. Hopkins

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Bunn and Francis-Orph., Boston, Mass., 27-May 2.  
Bunn and Glazier-Orph., Atlanta, Ga., 27-May 2.  
Dupres, Fred-Hathaway's, Lowell, Mass., 27-May 2.  
Proctor's, Troy, N. Y., 4-9.  
Dupres, May-More-Hippo, Sheerness, Eng., 27-May 2.  
Hippo, Cruise End, London, Eng., 4-9, Hippodrome, Sheffield, Eng., 11-18, Palace, Southampton, Eng., 18-23.  
Earl and Wilson-Orph., Sioux City, Ia., 27-May 2.  
Edmonds, Joe-Maj., Topeka, Kan., 27-May 2.  
Edwards, John, Boys and Girls-Orph., Kansas City, Mo., 27-May 2.  
Eldridge, Press-Orph., Oakland, Cal., 26-May 2.  
Elmore Sisters-Keith's, Prov., 27-May 2, Keith's, Boston, Mass., 4-9.  
Elmer Sisters-Holt's, Scranton, Pa., 27-May 2.  
Elling, Julian-Shubert, Utica, N. Y., 27-May 2.  
Orph., Easton, Pa., 4-9.  
Elton, Sam-Palace, London, Eng., 26-June 13.  
Empire Comedy Club-Coliseum, London, Eng., May 2.  
4-9, Empire, Sunderland, Eng., 11-18, Hippodrome, Manchester, Eng., 18-23, Empire, Newport, Eng., 20-30.  
English, Harry, and Jack Rayold-Columbia, Cincl., 27-May 2.  
Ernesto Sisters-Keith's, Columbus, O., 27-May 2.  
Evans, Charles K.-Orph., Los Angeles, Cal., 20-May 2.  
Fadettes, The-Orph., St. Paul, Minn., 27-May 2.  
Fay, St. Paul, Minn., 4-9.  
Faldaux, Camille-Temple, Taunton, Mass., 27-May 2.  
Felix, Eleanor-Orph., Minneapolis, Minn., 27-May 2.  
Orph., Omaha, Neb., 27-May 2.  
Felt, The-Bijou, Virginia, Minn., 27-May 2, Bijou, Bemidji, Minn., 4-9.  
Farrell-Taylor Trio-Keith's, Phila., 27-May 2.  
Faust Brothers-Gaiety, Springfield, Ill., 27-May 2.  
Fay, Edie, May, and May, May 2.  
Fay Sisters-Star, New Kensington, Pa., 27-May 2.  
Fazzan Arabs, The-Wintergarden, Berlin, Ger., March 1-31.  
Felix and Barry-Orph., Minneapolis, Minn., 27-May 2.  
Orph., Kansas City, Mo., 4-9.  
Felix and Carey-Orph., Wabburg, Pa., 27-May 2.  
K. and P. 125th St., N. Y., 4-9.  
Fentile and Carr-Poll's, New Haven, Conn., 27-May 2.  
Ferguson and Dupres-Lyric, Laredo, Tex., 27-May 2.  
Fera and Mack Family-Moline, Ill., 27-29, Family, Clinton, Ia., 30-May 2.  
Fernandes, Bijou, and W. L. Abingdon-Orph., Bklyn., 27-May 2.  
Ferguson and Dog-K. and P., Jersey City, N. J., 27-May 2.  
Fiddler and Shelton-Bijou, Bay City, Mich., 27-May 2.  
Bijou, Flint, Mich., 4-9.  
Fields, Harry W.-Temple, Ft. Wayne, Ind., 27-May 2.  
Fields and Ware-Chase's, Wash., 27-May 2.  
Fields, Will H.-Orph., Portsmouth, O., 27-May 2.  
Fields, W. C.-Hathaway's, Lowell, Mass., 27-May 2.  
Orph., Boston, 4-9.  
Finlay and Burke-Trent, Trenton, N. J., 27-May 2.  
Finlay and Burke-Waburg, Pa., 27-May 2.  
FISHER, MR. AND MRS. PERKINS-Lyric, Danville, Ill., 27-May 2.  
Fitzgerald and Wilson-Family, Butte, Mont., 27-May 2, Washington, Spokane, Wash., 4-9.  
Fitzgibbon-McCoy Trio-Shubert's, Utica, N. Y., 27-May 2.  
Fleming and Donahue-Family, Pittsburgh, Pa., 27-May 2.  
Fletcher, Charles L.-Tivoli, London, Eng., 27-May 30.  
Forster, Frank-Proctor's, Newark, N. J., 27-May 2.  
Follett, Lonnie-Howard, Boston, N. Y., 27-May 2.  
Ford, Four-Orph., Boston, 27-May 2.  
Foster, Ed.-Proctor's, Troy, N. Y., 27-May 2.  
Foster, Geo.-Crystal, Pittsain, Pa., 27-29, Casino, Monaca, Pa., 27-May 2.  
Foster and Faust-Columbia, St. Louis, Mo., 27-May 2.  
Fowler, Bettie-Olympic, Chgo., 27-May 2.  
Fox, Della-Columbia, St. Louis, 27-May 2.  
Fox, Madge and Chase's, Wash., 27-May 2.  
Foy and Clark-Cook's, Rochester, N. Y., 27-May 2.  
Foy, Eddie-Orph., Bklyn., 27-May 2.  
Francis and Rogers-Grand, Pittsburgh, 27-May 2.  
Franklin and Brooks-Hippodrome, Rochester, N. Y., 27-May 2.  
Frank, Ben, Trio-Keith's, Phila., 27-May 2.  
Franklin, Irene, and Bert Green-Alhambra, N. Y., 27-May 2, Chase's, Wash., 4-9.  
Frans, Cogswell and Frans-Bijou, Duinith, Minn., 27-May 2.  
Freder, Brothers and Burns-Orph., Oakland, Cal., 20-May 2, Orph., Los Angeles, Cal., 4-9.  
Friganza, Trizie-Shra's, Buffalo, N. Y., 27-May 2.  
Fried and Downing-Proctor's, Albany, N. Y., 27-May 2.  
Fry, Ida-Colonial, N. Y., 27-May 2, Chase's, Wash., 4-9.  
Gabriel, Master-Orph., Los Angeles, Cal., 30-May 2.  
Gagnoux, The-Maj., Montgomery, Ala., 27-May 2.  
Gailhorne Girl, She's, Toronto, 27-May 2.  
Gale, Frankly-Washington, Spokane, Wash., 27-May 2, Coliseum, Seattle, Wash., 4-9.  
Gallagher and Barrett-Haymarket, Chgo., 27-May 2.  
Gardiner and Vincent-Empire, Camberwell, Eng., 27-May 2, Empire, London, Eng., 4-9, Empire, Portsmouth, Eng., 11-18.  
Gardiner Children-Kekuk, Ia., 27-May 2.  
Gardner, Eddie-Family, Erie, Pa., 27-May 2.  
Gardner, Happy Jack-Olympic, Chgo., 27-May 2, Orph., Newark, 4-9.  
Garson, Marion-Keith's, Boston, 27-May 2.  
Garvey and Thompson-American, St. Louis, 27-May 2.  
Gaston and Green-Grand, Pittsburgh, 27-May 2.  
Gast, White's, Green Bay, Wis., 27-May 2.  
Gelger and Walters-Poll's, Hartford, Conn., 27-May 2.  
Genaro's Band-Proctor's, Newark, N. J., 27-May 2.  
Glidle Sisters-Maj., Abilene, Tex., 20-May 2.  
George, Edwin-Bijou, Flint, Mich., 27-May 2.  
Gillett, Harry-Alhambra, N. Y., 27-May 2.  
Gillette, Viola, and George MacFarlane-Keith's, Prov., 27-May 2.  
Gilmann, Garvin-Arlington, Marlin, Tex., 20-May 2.  
Gunter, Tex, 3-9.  
Gladstone, Lotta-Maj., Chgo., 27-May 2.  
Glenroy Trompe-Tivoli, Dublin, Ire., 27-May 2, Hippodrome, Preston, Eng., 4-9, Pavilion, London, Eng., 11-18, Pavilion, Camberwell, Eng., 18-20.  
Golden, Henderson-Grand, Nashville, Tenn., 27-May 2, Staub's, Knoxville, Tenn., 4-9.  
Golden, Richard-Temple, Detroit, 27-May 2, Cook's, Rochester, N. Y., 4-9.  
Goldman and Hughes-National, Frisco, Cal., 27-May 2.  
Goldin, Horace, and Jeanne Francis-Keith's, Phila., 27-May 2.  
Goldsmith and Hoppe-Colonial, Norfolk, Va., 27-May 2, Colonial, Richmond, Va., 4-9.  
Gordon, Cliff-Orph., Boston, 27-May 2.  
Gordon, Lawrence-Forest Park, Little Rock, Ark., 27-May 2.  
Gracey and Burnett-Bijou, Muskegon, Mich., 27-May 2.  
Grauman and Lawrence-Keith's, Pawtucket, R. I., 27-May 2.  
Grannon, In-Orph., Harrisburg, Pa., 27-May 2.  
Granville, Taylor-Olympic, Chgo., 27-May 2.  
Grass, Western Quartette-Orph., Chattanooga, Tenn., 27-May 2.  
Greggson, The-Keith's, Phila., 27-May 2.  
Griff, Poll's, Watburg, Conn., 27-May 2.  
Griff Brothers-Orph., Boston, 27-May 2.  
Hadji, Maj., Dallas, Tex., 27-May 2.  
Hagenbeck's Elephants-Hippodrome, N. Y.-indeterminate.



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s sock up just to see  
and how lucky he would be.  
se, that never had bee "broke,"  
Well here goes for a sock."  
d! she's wild, you cannot trust her."  
d he was a broncho "Rader."  
L. Wolfe Gilbert, of Gilbert & Katzen).  
mpers. Empire, Hoboken, April 27.

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**M. H. LINDMAN, P. O. Box 24, Brooklyn, N. Y.**

Steele and Edwards-Olympic, Chgo., 27-May 2  
Steger, Julius-Orph. San Fran., 4-16.  
Stinson, Chas.-Family, Pittsburgh Pa., 27-May 2  
Strehman and Crawford-Family, Elmira, N. Y., 27  
May 2  
Stodderts, The-Arcade, Brownsville, Pa., 27-May 2  
Sunny South, The-Hippodrome, London, Eng., 27  
June 6  
Tennis Trio-Empire, New Cross, Eng., 8-13.  
Satchell Troupe-Hippodrome, London, Eng., 26-May  
2  
Swor Brothers-Orph., Bklyn., N. Y., 27-May 2  
Sylvester, Mabel and Beatrice-Austin and Stone's  
Boston, 27-May 2  
Symonds, Jack-Pentasy's, Portland, Ore., 27-May 2  
Talcott, The-Casino, Griffin, W. Va., 27-May 2  
Taylor, Eva-Maj., Chgo., 27-May 2  
Taylor and Crawford-Olympic, Chgo., 27-May 2  
Tennis Trio-Empire, Hoboken, N. J., 27-May 2  
and P. 5th Ave., N. Y., 4-8.  
Terley-Keth's, Prov., 27-May 2  
Terry and Lambert-Empire, Hoboken, N. J., 27  
May 2  
That Quartette-Orph., Bklyn., N. Y., 27-May 2  
"The" Quartette-K. and P. 125th St., N. Y., 27  
May 2

(Continued on page 16.)



## CORRESPONDENCE.

**GOLDEN RULE 20:** poor business; good performance. Return date 24.—**ITEM:** The report that Mr. Sully might not be able to appear on account of recent accident hurt business to a great extent.

**AKRON—COLONIAL** (Nixon, Cohan and Harris, mngs.): Isaac Irving in Search of a Husband April 22; very satisfactory co. to good business. Elmer's Band 23. Parsifal 24. The Girl Question 25. Willie Collier in Caught in the Rain 27. Olga Netherland in Carmen 28. Viola Allen 29.—**GRAND** (T. K. Albaugh, mng.): The Arrival of Kitty 20-22; good business; pleased. As Told in the Hills 24.—**WATKINS**: The Black Crook, Jr., 22; fair; to medium attendance.

**UNIONVILLE—CITY OPERA HOUSE** (Elvin and Van Outzen, mngs.): The Price-Butler co. closed a week's engagement April 18 in The Younger Brothers to fair business; co. very good. Plays: A Neglected Wife, The Lighthouse Robbery, The Day of Judgment, A Runaway Tramp, and The Scarlet Letter. The Donnelly and Hatfield Minstrels 20.

**NORWALK—GILGER** (Nixon, Cohan and Harris, mngs.): W. A. Boscoe, mng.: The Ferdinand Gramme Stock co. opened week of April 20-25 to good business. Plays first three nights: Wyoming, Down on the Farm, and The Two Sisters; good co.; pleased. As Told in the Hills 1. Devil's Auction 8. The Lion and the Lamb 15.

**BUCKHORN—CITY OPERA HOUSE** (V. R. Chesney, mng.): Schickel's Hungarian Orchestra April 9 pleased capacity. The Lion and the Mouse 13 pleased large house at advanced prices. Hart Brothers' vaudeville 21; good house; pleased. Daniel Sully in The Golden Rule 23.

**HAMILTON—SMITH'S** (Nixon, Cohan and Harris, mngs.): Tom A. Smith, mng.: The Gingerbread Man April 19; two good houses; pleased. American Stock co. 27-2.—**GRAND** (Ward and McCarthy, mngs.): Vaudeville still continues to good patronage.

**NEWARK—AUDITORIUM** (E. T. Johnson, mng.): Robert Mantell in King Lear April 17; fair house; satisfactory performance. When We Were Friends 18; fair business. Ye Colonial Stock co. opened 20 for week. Daniel Sully in The Golden Rule 20.

**CALDWELL—OPERA HOUSE** (J. H. Friedman, mng.): The Slow Poke April 13 pleased a large audience. When We Were Friends 20 pleased fair business. Donnelly and Hatfield's Minstrels 27 closing attraction.

**FINDLAY—MAJESTIC** (Dean Ordway, mngs.): L. H. Howe's moving pictures April 15; good to good business. Black Crook, Jr., fair business. Northern Lights 22, 23. Daniel Sully in The Golden Rule 28.

**MARETTA—AUDITORIUM** (L. M. Luchs, mng.): Actual talking pictures April 24, 25, matinee and night. The Climbers 27. Viola Allen 28.—**AUDITORIUM** (Alderman and Henry, mngs.): The Girl Question 22.

**POSTORIA—ANDES OPERA HOUSE** (H. C. Campbell, mng.): Thomas and Orange Blossoms April 18; excellent, to fair audience. As Told in the Hills 29.

**STUBENVILLE—GRAND** (C. W. Maxwell, mng.): The Man of the Hour April 20; excellent, to his house. Dandy Dixie Minstrels 30. We Are King 2. Daniel Sully in The Golden Rule 5.

**PIQUA—MAY'S OPERA HOUSE** (Charles H. May, mng.): Cecil Fanning Concert, benefit Piqua Memorial Concert, April 20; crowded house; pleased. The Lion and the Mouse 22.

**LANCASTER—CHESTNUT STREET OPERA HOUSE** (W. H. Carter, mng.): My Wife's Family April 21 pleased. Arrival of Kitty 28.

## OKLAHOMA.

**OKLAHOMA—OVERHOLSER OPERA HOUSE** (Ed. Overholser, mng.): Dockstad's Minstrels April 20; two good performances and business.—**FRANKLIN'S THEATRE** (Gilbert Alton, mng.): The Franklina Stock co. closed 18 and closed the local season.—**DELMAR GARDEN** (Sinopoli and Marre, mngs.): The Boston Ideal Opera co. opened the season with Fra Diavolo to capacity.—**ITEM:** The Lyric Air Force will open 25 with stock.

**SHAWNEE—BECKER** (W. G. Becker, mng.): Boston Ideal Opera co. April 14-16. Plays: Fra Diavolo, Mascotte, and Olivette; good co.; poor business; this co. closed the house for this season.—**BLIQU** (R. R. Gould, mng.): Dickinson and David, Billie Lee, and Dorothy Leonard, pleasing fair business.

**WISKOGEE—HINTON** (W. M. Hinton, mng.): The Holy City April 14 pleased fair business. Raymond Teague co. in The Man Behind 16. In Gay New York 17; both productions drew poor houses and failed to please. Mrs. Leslie Carter in Du Barry 23.

**VINITA—AUDITORIUM** (Butler and Byrd, mngs.): Luella Morey in The Holy City April 16; excellent, to good business. The Passion Play in moving pictures 20.

## PENNSYLVANIA.

**SCRANTON—LYCEUM** (Charles M. Southwell, mng.): Raymond Hitchcock in A Yankee Tourist April 20; excellent co., to capacity. Louis James in The Comedy of Errors 23; excellent advance sale. The Volunteer Organist 24, 25, with matinee. Scranton Symphony Orchestra 27. Rogers Brothers 28. The Lancers Amateur Minstrels 29, 30. Howe's moving pictures 1. —**ACADEMY** (Charles M. Southwell, mng.): The Chauncey-Kellogg Stock co. and Ethel May 20-25; co. and business excellent. Opened with The Kidnapped Bride and pleased. Ethel May is the drawing card. Other plays: A Word of Honor, The Sweetest Silbo, An Old Man's Darling, The Slave Girl, A Ward of France, For Her Father's Sake, His Worst Enemy, The Johnstown Flood, and The Cowboy Girl of the West. Chester De Vonde Stock co. 27-2.—**WOLF** (J. H. Deeking, mng.): An excellent bill for week of 20, with Mr. Gene Hughes, Max Witt's Singing Collections, Chambers and Knecht, the Avon Comedy Four, the Grasses, Paul Kleist, and Montgomery and Moore, to excellent business. Week of 27 Billie Reeves and co., Emerson and Baldwin, Elsie Van der Vorst, Wynn and Lewis, Tom Moore, Callahan and St. George, and Ameto.—**ORPHEUM**: Dot Windsor, Harry Stone, and Gertrude Edington, with pictures; bill and business good.—**COLUMBIA**: The Bollickers and Dennis Lyons and Dewey Lewis, 20, 21; co. and business good. Frank R. Carr's Thoroughbreds and Harry Le Clair 23-25. The Jolly Girls 27-29. The Avenue Girls 30-2.—**ITEMS**: The Chauncey-Kellogg Stock co. closed their season at the Lyceum 20 and then on to Harrisburg.—The old Family Theatre, which has been used as a vaudeville house for a number of years, has been sold to the Masonic fraternity, who are going to erect a handsome temple on the site. Consideration, \$80,000. The annual ball of the International Alliance of the Fraternal Stage Hands will be held at Music Hall 23.

**LANCASTER—FULTON OPERA HOUSE** (C. A. Yecker, mng.): Louis James in The Comedy of Errors April 20 delighted a fair sized house. The Red Mill 21, with good co., was enjoyed by S. R. O. audience. Extra Kennedy in The Land of Dollars 22 (Press Club benefit) pleased a good sized house. Nixon and Zimmerman co. in Lili Mose pleased a fair sized audience. Fourth Regiment Band 24. The Mayor of Larchmont 25, excellent. All-Star Vaudeville, headed by May Ward and John W. Ransome, 27-29.—**FAMILY** (Edward Mozart, mng.): Allen Doone and Edna Keely, Varno Valdere Troupe, Conlin and Strele, Swift and Buckley, the Knickerbocker Quartette, and Harry Brown 20-25; pleased. Good sized house.—**ITEM:** The White Rats held a scamper here at Hotel Realty 18. Speeches were made by Manager Edward Mozart, Charles M. Howell, R. V. Alexander, Esq., V. O. Woodward, D. P. R. McNeal, A. D. Stork, and William Gable. Speeches were rendered by The Last of the Regiment co. and Marie Laurens. Charles J. Stein, of Stein and Evans was toastmaster.

**JOHNSTOWN—CAMBRIA** (H. W. Scherer, mng.): Robert Mantell in Merchant of Venice April 15; a finished performance, to good Lenten business. Joseph Simpkins 18; fair attraction, to good business. Ezra Kendall in The Land of Dollars 20; splendid attraction, to fair business. Lena Rivers 21; good attraction and business. The Timber Thief 24. The Man of the Hour 25. The High Bolters 27. The Classman 29. Schwinn in Strongheart 30. Caught in the Rain 1. Ren Hur 7-9.—**GLOBE** (J. G. Foley, mng.): Patterson and Titus in dances are splendid. James Bennett, Hebrew impersonator, is clever, and Marjorie Chilton is a fair business good.—**ITEMS**: H. M. Frye's Circus, a one-ring Roman overland show, will start the season here 24, 25. Dr. Frye, the proprietor, is a local dentist, and will take his show to places within a radius of 150 miles from Johnstown, Pa.—Cole Brothers 2. Wallace Hagnbeck 18. Buffalo Bill 25.

**WILKES-BARRE—NESHITT** (Harry Brown, mng.): Raymond Hitchcock in A Yankee Tourist April 18; excellent, to poor business. The Volunteer Organist 22. Lyman H. in The Comedy of Errors 27. Rogers Brothers in Panama 29.—**GRAND** (Harry Brown, mng.): Helen Grayce co. 13-18. Plays: The Pride of Jennison, Little Minister, When We Were Twenty-one, The Palace of the Kings, The Holy City, Rome, and Juliet. No Wedding Bells for Her. The Pit. In the Bishop's Carriage; good co. and business. Chester De Vonde Stock co. 20-26. Chauncey-Kellogg Stock co. 27-2.—**LUTHERNE** (L. H. Baker, mng.): The Bollickers 18-18; fair co. and business. The California Girls Extravaganza co. 20-22; good co. and business. Edmond Hayes and the Jolly Girls in A Wise Guy 23-25. The Washington Society Girls 27-29.

**BROWNVILLE—OPERA HOUSE** (Elson Hommel, mng.): Henry Bobker, Phillips and Farland, moving pictures April 18-18; fair bill and attendance.

Don Payne, electrical contortionist; the Two Graces, dancers; Margie Addis, contortionist and imitations and moving pictures 20-25; pleased audiences.—**ARCADE** (Othert and Crawford, mngs.): Jack Miller, Betty and Morgan, Harry Jones, Nathaniel and Pauline (local), comedians; Vera Isabelle, illustrated songs and moving pictures 16-18; pleased capacity. The Miller's Physical Culture, W. H. Baxter, Dunstan and Leslie, Vera Sabell 20-22; good business.—**W. R. MARKLE'S SUNNY SOUTH** SHOW BOAT (W. R. Markle, mng.): Musical Comedy 20 pleased capacity.—**ITEM:** Will play a return date 30.

**ALLENTOWN—LYRIC** (Mishler and Worman, mngs.): Richard Carle, supported by Elita Proctor Otis and an excellent co., in Mary's Lamb April 17; two performances to good business; delighted audiences. May Ward Vaudeville co. 20, 21, matinee and night; the co., a very good one, includes Jack Dempsey, Mr. and Mrs. Ralph Lewis, Cook and Stevens, Lakewood and Blake, Gavin, Flatt and Treacher, John W. Ransome, and May Ward and her Dressed Dolls; fair patronage; pleased. The Allentown Cornet Band, assisted by Lillian Henninger, soprano, and Paris Chambers, cornetist, drew capacity house 22; finely arranged programme, giving excellent satisfaction. Elsie Janis in The Hopden 27. Paderewski 28.

**HARRISBURG—MAJESTIC** (Joseph Frank, local mng.): The Red Mill April 16; good house and pleased audience. Raymond Hitchcock in The Yankee Tourist 22; good house and delighted audience. New York Symphony Orchestra 23. Lili Mose 24. Ezra Kendall 25. Gale-Bland 26.—**ORPHEUM** (C. Floyd Hopkins, mng.): Myers and Rosa, Van Brothers, Ina Claire, Lewis McCord co., Ameta, Beena and Miller, T. W. Eckert, and Emma Berg closed a good week 25.

**WILLIAMSPORT—LYCOMING OPERA HOUSE** (L. J. Flak, mng.): Lyman H. Howe's pictures April 15; good house; pleased. The Red Mill 25. Rogers Brothers in Panama 27.—**FAMILY** (Fred M. Lamade, owner and mng.): Bill 20-25; Professor C. A. Davis, Fonda, Edell and Fonda, Mr. and Mrs. Hart, kinetograph, the Two Georgies, Scott and Wahley, and Al. Cameron and co. to large and appreciative audiences; some good features.

**PITTSBURGH—BROAD STREET** (Reis Circuit, mngs.): Louis James in The Merry Wives of Windsor April 24. Lyman H. Howe 25. Henry E. Dixey 2.—**FAMILY** (Edward Mozart, mng.): Harry M. Scott, mng.: Jimmy Wall and Jerome and Jerome were the hits of a good bill 20-25. Others were Fanny Donovan, the Delmonts, the Five Sully Family, and J. G. Gearhart; opened to packed houses.

**LEBANON—OPERA HOUSE** (George H. Spang, mng.): French Matinee April 23. Strongheart 27. Man of the Hour 29. Walters and Walters co., pleasing fair attendance.—**FAMILY THEATRE** (Solon L. Wonders, mng.): Barlow and Nicholson, Warner and Lakewood, Tom, Fred and Ross Lucier, Earle and Bartlett, and kinetograph; ordinary, to fair attendance.

**EASTON—ABLE OPERA HOUSE** (Chester Rice, mng.): His Honor the Mayor April 14; large audience pleased. Richard Carle in Mary's Lamb delighted excellent patronage 18. The Kidnapped Bride, small attendance.—**ITEM:** Manager Rice was compelled to cancel several repertoire companies on account of poor patronage. The remainder of the season will be filled by high class attractions.

**WEST CHESTER—GRAND** (Nixon, Cohan and Harris, mngs.): J. P. Small, mng.: Martin's U. S. C. April 9; good to fair house. Hopewell Dramatic co. 11; poor co. and business. Chauncey-Kellogg co. 13-18 pleased fair houses. Plays: A Ward of France, The Sweetest Silbo, The Kidnapped Bride, His Worst Enemy, The Johnstown Flood, Deadwood Dick, An Old Man's Darling, Human Hearts 23.

**WASHINGTON—NIXON** (Nixon, Cohan and Harris, mngs.): C. D. Miller, mng.: Washington and Jefferson College Buskin Club (local) in Anno 1902, April 15; large audience. Talking pictures 17. 18 pleased large audience. Lyceum 20; good and pleased fair business. Dan Sully 4. Moving pictures 7-9. W. and J. College Buskin Club (local) 15.

**ERIE—MAJESTIC** (J. L. Gilson, mng.): Forty-five Minutes from Broadway April 22, fine, to good house. Olga Netherland, mng.: The Lyceum 20, 21, 22, 23, 24, 25.—**PARK OPERA HOUSE** (J. L. Gilson, mng.): Gardner and Vincent week 27.—**ALPHA** (Eugene Sierken, mng.): Week 20: Welch Brothers, Dancing Sunbeams, Joe Hardman, Williams and Melburn pleased fair business.

**TARENTUM—ITEM:** The interior of the Nixon Theatre was destroyed by fire on the evening of April 16. The loss, \$10,000, was covered by insurance. Will be rebuilt and ready to open in August. Manager Skirrell and wife, who occupy apartments in the building, had a narrow escape from suffocation by smoke.

**NORRISTOWN—GRAND** (Reis Circuit, mngs.): C. L. Durban, mng.: Y. M. C. A. Course April 24. Roanoke by local co. 25.—**GARRICK** (A. and L. Schickel, mngs.): J. H. Durban, mng.: A good vaudeville bill week of 20-25 to a large and well pleased audience; Robin, the tramp juggler, and the Chadwick Trio were the favorites.

**WARREN—LIBRARY** (F. R. Scott, mng.): Hi Henry's Minstrels April 21 to fair business. The Mayor of Tokio 24.—**FAMILY** (W. E. L. Rogers, mng.): Yankin's Angels, Mrs. C. M. Rogers, Criswell, the Bartolomes, Eddie Gardner, juggler; the Behou Duo, Gilbert Sarony, Powers Freed, and Wand and Day; business good.

**POTTSVILLE—ACADEMY** (M. Reis, mng.): Charles Hausman, mng.: Strongheart April 21 delighted big business; largest theatre party of season attended. Louis James in The Merry Wives of Windsor 22 pleased. Gale-Bland Stock co. 23-25. The French Maids 27. Hackenschmidt pictures 30. The Classman 2.

**NEW CASTLE—OPERA HOUSE** (Jacob F. Genkinger, mng.): Potted in The Slow Poke April 17 pleased fair house. Elks' Minstrels 20, 21 (local); good performance and business. Elmer's Italian Band 22; excellent band; poor house. The Man of the Hour 23. When We Were Friends 24. The Classman 25.

**FRANKLIN—OPERA HOUSE** (M. Reis, mng.): John Miller, mng.: J. H. Durban, mng.: A good vaudeville bill week of 20-25 to a large and well pleased audience; Robin, the tramp juggler, and the Chadwick Trio were the favorites.

**BELLEFOUNT—GARMAN'S OPERA HOUSE** (William Garmann, mng.): Bennett's Holy City co. pleased a good house April 21. Hadley's moving pictures 27.—**ITEM:** Ruger's Theatre is producing Parsifal to crowded houses 20-25.

**CHAMBERSBURG—ROSEDALE OPERA HOUSE** (Frank Shinsbrook, mng.): Week April 20 Monette Sisters in a pleasing sketch; good business. The attendance is increasing owing to good bookings. Manager Schnabel is giving his patrons.

**SHENANDOAH—THEATRE** (M. J. O'Hara, mng.): Ezra Kendall in Land of Dollars April 21 delighted large house. Strongheart 24. Moving pictures of Hackenschmidt and Rogers wrestling match 25.

**MEADVILLE—ACADEMY** (E. H. Norris, mng.): The Mayor of Tokio April 21 pleased fair business. Taylor's Minstrels 29, 30 (local). Ellen Beach Yaw 3. Youngman's Vaudeville co. 4, 5. Howe's pictures 14.

**BUTLER—MAJESTIC** (Geo. W. Burkhalter, mng.): Isabelle Irving April 20 pleased good house; Elmer's Band 21; fair business. The Man of the Hour 24. Lena Rivers 25. The Classman 27. The Red Mill 29.

**OIL CITY—VERBECK** (G. H. Verbeck, mng.): Basie Ball Minstrels in Porters April 20, 21 drew two packed houses. Missouri Girl 23. Timber Thief 25. Red Mill 30.

**KANE—TEMPLE** (H. W. Swooley, mng.): The Missouri Girl April 18 to light business. Hadley's moving pictures 20, 21, usual business; pleased. The Mayor of Tokio 25. Monte Carlo Girl 27. The Holy City 2.

**SUNBURY—CHESTNUT STREET OPERA HOUSE** (Fred J. Byrne, mng. and lessee): Dumont's Minstrels April 22 (benefit of fire co.); large audience; pleased. The Timber Thief 23.

**BETHLEHEM—GRAND** (M. Reis, mng.): E. J. Goodwin, mng.: Volunteer Organist April 21; good, to fair business. Liberty Minstrels (local) 24 and 25.

**RENOVO—THEATRE** (Johnson and Kline, mngs.): The Holy City April 18; poor, to a very small audience. Vaudeville and moving pictures 21-25.

**SHARON—GRAND** (M. Reis, mng.): G. B. Swartz, mng.: S. T. Jack's Burlesquers April 21 cancelled. The Missouri Girl 25.

**GREENVILLE—LAIRD OPERA HOUSE** (M. Henken, mng.): Mayor of Tokio 20; good business pleased. The Missouri Girl 28.

## RHODE ISLAND.

**PAWTUCKET—KEITH'S** (Charles Lovenberg, mng.): David R. Buffington, local mng.: Albee Stock co. in A Man of Mystery week of April 20 to fair business; the piece was well staged and the performance as a whole was in the line of the last week, each member was remembered with bouquets and presents from their many friends; Frank Thomas opens with the J. Frank Burke Stock co. at Fall River; Florence Hartley goes to London, England, in May for a new Lyric, one of 27 the house opens with vaudeville and motion pictures.

**NEWPORT—OPERA HOUSE** (Cahn and Cross, mngs.): Queen of the White Slaves April 21 disappointed a fair house. Rollo Lloyd in Dr. Jekyll and Mr. Hyde 22 pleased small audience. His Honor

the Mayor 23, benefit of treasurer (Miss McGowan). **WESTERLY—BLIVEN OPERA HOUSE** (C. B. Bliven, mng.): The Great Divide April 9 delighted fair house. Queen of the White Slaves 23; fair house and performance. Thomas Jefferson 20.

## SOUTH CAROLINA.

**CHARLESTON—ACADEMY** (Charles R. Matthews, mng.): De Wolf Hopper in Happyland closed regular dramatic season here April 16; stormy night; large audience; everybody pleased. The Murray Comedy co. here for a month of repertoire at popular prices, is doing fair business.

**COLUMBIA—THEATRE** (F. L. Brown, mng.): De Wolf Hopper in Happyland April 17; good, to capacity. Road to Yesterday 27.

## SOUTH DAKOTA.

**SIOUX FALLS—THEATRE** (Maurice W. Jenks, mng.): Harry L. Beck Stock co. week April 12 to good business; pleased. A Prince of Sweden 19. Quincy Adams Sawyer 22, 23. Paul Gilmore 24. Sanford Dodge 25, 26.—**BARRISON** (Gus A. Weingarten, mng.): Nancy Rice, Cris Lane, Terry and Elmer, together with Myrtle Kelly in illustrated songs, to fine business.

**WATERTOWN—GRAND** (Culver and Engleby, mngs.): Bachelor's Honeymoon April 18 pleased fair business. A Prince of Sweden 25.—**GOSR OPERA HOUSE** (Goss and Goss, mngs.): The Little Minister 20.—**ORPHEUM** (Bacon and Drake, mngs.): Arthur Gordon and Gordon and Hayes, and illustrated songs by Fred Dunford 20-25; business good.

## TENNESSEE.

**MEMPHIS—BIJOU** (Benjamin M. Steinback, mng.): The Isle of Spice enjoyed a splendid run week of April 20-25. Around the Clock 27-2.—**ORPHEUM** (Max Fabish, mng.): With Anna Eva Fay as a headliner, Manager Fabish attracted splendid houses week of 20-25. Others seen on the bill were Bailey and Austin's American Beauty, Clarence Sneed, Montrose Troupe, Cora Beach Turner, and Gorman and West.—**LYCEUM** (Frank Gray and A. B. Morrison, mngs.): A Summer season of stock will open 27. Mr. Morrison presenting the Lyceum Stock co., with Mrs. Dane's Defense as opening bill.

**CHATTANOOGA—BIJOU** (O. A. Neal, mng.): Around the Clock April 13-18 pleased large houses. Griffin co. opened for week to packed house 20. The Isle of Spice 27-1.—**SHUBERT** (Jack Youngs, mng.): Good houses 13-18, with James E. Rowe and Marcie Ferguson, Mark Lane, La Tosca, Wilson and Doyle, Holmes and Holliston, Margaret Keats, Yuma.

**NASHVILLE—BIJOU** (George H. Hickman, mng.): The Four Huntings in The Fool House April 13-18 pleased large audiences. Around the Clock 20-25 to good business. The Griffin co. in Leah Kleeschka on the Box 27-1.—**SHUBERT** (George H. Hickman, mng.): Frank Tinner, Marvelous McClure, Milt's educated dogs, Edgar Foreman and co. Musical Bentley, La Tosca, and the Dallos delighted large audiences week 20-25.

**KNOXVILLE—STAUDT'S** (Harry Bernstein, mng.): Week of April 20-25 big business delighted with Larkin and Burns, Mark Lane, Burns and Ferguson, Bowman Brothers, Frank Mastyn, Kelly and co., the Gagnoux, and the Bander-Lerville Trio.—**ITEM:** Jake Wells has leased this theatre for the summer and will run high-class vaudeville, under the management of Harry Bernstein.

## TEXAS.

**SAN ANTONIO—GRAND** (S. H. Weiss, mng.): Lew Dockstadter April 13; splendid, to big business. Mrs. Leslie Carter 15-16 in Du Barry and Zara; excellent, to capacity.—**EMPIRE** (M. E. Brady, mng.): The Holy City, week of 20-25, to fair business. Plays: The Unwritten Law, On Thanksgiving Day, and No Mother to Guide Her. Week 19-25 Tracked Around the World, Darkest Russia, and Kentucky Sue.—**TENT** (Eugene Ritchie, mng.): Week 12-18. The Holy City, week of 20-25, to fair business. Will open 19-25 with All the Comforts of Home.—**LYRIC** (H. H. Hamilton, mng.): Week 12-18 Three Rosella, Trilse Taylor, Hazel Brothers, Dew Daggett, and the Lyricists; did not play this week on account of Holy Week. Week 19-25 Calif and Waldron, John P. Brace, Sawyer and Bedina, Dew Daggett, and the Lyricists.—**ELECTRIC PARK** (Dave Weiss, mng.): The Hoffmanns, Manvyn, Harry Ward, The Girl in Red, Harry E. Rickards, the Benos, and Wassund and Fields week 19-25.

**HOUSTON—AUDITORIUM** (M. C. Michael, mng.): Lew Dockstadter's Minstrels April 11; good, to fair house. Mrs. Leslie Carter 14; good house and performance.—**EMPIRE** (Charles MacFarland, mng.): 5-12 Sing, Fong Lee, Burton and Vaso, Graham and Keating, John P. Read, Ethel Kirk, Mile Toona, Willard, Conn and Dawney, and Larkin and Burns; business very good. Week 13-19 Harry Spingold and co., Madge Trio, Buckner Trio, and Beth Strickland; good business. Week 20-25 Harry Spingold and co., Madge Trio, Buckner and Stanton, Godfrey and Henderson; large house nightly and good co. Week 26-29 Collins and Brown, Le Witt and Ashmore, Galbraith and Barrell, Harry Walters, and Della Stacey.—**FRONTIER** (H. D. Buckner, mng.): G. E. W. Adams, mng.: Pousse Cafe 14-16; fair, to fair houses. Hotel Chow Chow 17-19; light co. and business.—**ITEMS**: Mrs. Leslie Carter closed the Houston Theatre for the season of '38-39. She has begun on the new Houston Theatre and Manager Michael says that it will be ready by Nov. 1. It is to be a fireproof building and the finest of its kind in the South.—**Patterson** Carnival co. are giving a Spring carnival here before leaving Houston.

**PALESTINE—TEMPLE** (W. E. Swift, owner and mng.): Whitman's Comedians closed a two weeks' engagement April 18 to good business; good plays, cast, and orchestra. Plays: Shadows of the Gulftine, Why He Divorced Her, Friends, Under Two Flags, Van der Vreldan, Haman Slaves, Dion Bourcault Dramatic Club 21. Russell's Comedians week of 27. Burgess Stock co. week of 4.

**AUSTIN—HANCOCK OPERA HOUSE** (George H. Walker, mng.): Tuesday 14. Lew Dockstadter; large and well pleased house. Mrs. Leslie Carter in Du Barry 17; very large house.

## VERMONT.

**BARRE—OPERA HOUSE** (Fox and Eaton, mngs.): John E. Hibdon, mng.: The Star co. opened a week's engagement in The Dawn of Freedom April 20, pleasing good business. George Sidney in Busy Day's Boodle 28.

**BRATTLEBORO—AUDITORIUM** (George E. Fox, mng.): Flak Stock co. finished the week, presenting April 18 Forget-Me-Not, 17 Child of the Regiment, 18 A Mountain Idyl.

**ST. ALBANS—WAGNER'S OPERA HOUSE** (T. R. Waugh, mng.): Under the North Star April 25. Alice-Sit-by-the-Fire 27. Flak Stock co. 28-2.

## VIRGINIA.

**WINCHESTER—AUDITORIUM** (F. H. Habie, mng.): Isle of Spice April 3 pleased good business. Lyman Twining in The Yankee Drummer 6 pleased good business. Dandy Dixie Minstrels 14 pleased packed house. Mrs. Carrie Nation lectured 21, 22 to large audiences. Mayor of Laughland 23.—**ITEM:** Manager Habie will open next week in Washington, D. C., his new Lyric, where he will play moving pictures and vaudeville.

**RICHMOND—ACADEMY** (Leo Wise, mng.): Gifted Stock co. in The Prisoner of Zenda 20-25 pleased good business. The Three of Us 27-2 (except 28, 29). De Wolf Hopper in Happyland 28, 29.—**BIJOU** (Charles L. McKee, mng.): Fluke O'Hara in Dion O'Dam 20-25; business good.—**ITEM:** Little Williams in My Tomboy Girl 27-2.—**COLONIAL** (Frank D. Hill, mng.): Vaudeville 20-25; business good.

**STAUNTON—BEVELLEY** (Borkman and Shultz, mngs.): The Colonial Opera co. in Seld Pasha, Fra Diavolo, Chimes of Normandy, and Pinafore April 20-22, to large and delighted audiences. Creator 4.

## WASHINGTON.

**TACOMA—THEATRE** (C. H. Herald, mng.): Mary Mannering April 11 in Glorious Betsy charmed a large audience; Frank Gilmore most applauded as Captain Jerome Bonaparte.—**SAVOY** (F. Gevurtz, mng.): Big event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house.—**STAR** (John McCabe, mng.): General overhauling going on.—**PANTAGES** (W. J. Timmons, mng.): Week 11-18 big business; splendid attractions. Event of the week 11-18 was the minstrel show given by the crew of the U. S. cruiser "Washington" 15; packed house



two good houses. Dandy Dixie Minstrels 21, matinee and night; fair, to good house.

### WISCONSIN.

**RACINE.**—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Van Dyke and Eaton co. closed a week April 18. Plays: Slaves of the Mill, The Little Christian, The Embroider, The Great Diamond Robbery, Men of Hometown, Killed to Death, Jack Thorne in the Hands of the East, A Farmer's Daughter, Jesse James; good co. and patronage. Morgan's Comedians opened week 19. Plays: An Ombra's Prayer, Wedded, but No Wife, Cutest Girl in Dixie; good co. and excellent patronage. Morgan's Comedians until 25. The Phantom Detective 26.—ELIOT (Campbell and Danforth, owners; P. R. Stafford, mgr.): Excellent bill week ending 20, comprising Williams and Weston, Byrne-Golson Players, Spray, Silencers, Gertrude Griffith and co., Dollie Le Gray; capacity; pleased.

**MADISON.**—FULLER OPERA HOUSE (Marcus Helman, mgr.): Week April 13, house dark. Peter Pan 23. Edwin Booth Dramatic co. (local) 24. In Wyoming 25.—MAJESTIC (Beldestand, Brothers, mgrs.): Week 20, Three Western Sisters, Marion and Dean, Koller and co., the Burger Sisters, La Grande, Good bill, pleasing big house.—GRAND (Jacob Krings, mgr.): Week 20, Tetsuvar 21, Troupe, Harold Shaw, Prof. Williams, Emerson and Van Horn, Little Gilman; bill pleased fair houses.—ITEM: Jacob Krings succeeds W. F. Gallagher, resigned, as manager of the Grand.

**WARSHFIELD.**—OPERA HOUSE (P. Adler, mgr.): The Cow Puncher April 13; good, to fair house. Buster Brown 25.—UNIQUE (Harry Pink Meyer, mgr.): Rowland and Rowland, La Virginia, Charles Reider, Miss Graham, Graham Lady Orchestra, Fay Elwood, and moving pictures; capacity business.

**APPLETON.**—THEATRE (Charles A. Takacs, mgr.): Strongest April 12; excellent co.; S. R. O. Blanche Walsh in Kreutzer Sonata 17; good co.; poor business on account of Good Friday. In Wyoming 21. Local talent 24. Rip Van Winkle 26. Morgan Comedians week 27. Lawrence Glee Club 4.

**OSHKOSH.**—GRAND (J. E. Williams, mgr.): Blanche Walsh in The Kreutzer Sonata April 16; crowded house; pleased. Flora De Voss co. 18, 19 in The American Girl, and My Partner to good houses. The Time, the Place and the Girl 25. My Boy Jack 26.

**GREEN BAY.**—THEATRE (John R. Arthur, mgr.): Strongest April 12; excellent co.; S. R. O. Blanche Walsh in Kreutzer Sonata 17; good co.; poor business on account of Good Friday. In Wyoming 21. Local talent 24. Rip Van Winkle 26. Morgan Comedians week 27. Lawrence Glee Club 4.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Flora De Voss co. commenced a three night engagement April 20 to good house. The Senator's Daughter. Nip and Tuck 20. Tillie Olson 30.

**FOND DU LAC.**—HENRY BOYLE (P. B. Haber, mgr.): In Wyoming April 24. Rip Van Winkle 25. U. S. Kerr Concert, supplies of the Charity Club (local) 27. Blanche Walsh & Monte Cristo 18. Field's Minstrels 21. Prince of Sweden 23.

**NEENAH.**—THEATRE (J. P. Keating, mgr.): Charles Colson in Rip Van Winkle April 22. Eugene Moore in My Boy Jack 27. Master Reed in Buster Brown 2.

### WYOMING.

**CHEYENNE.**—CAPITOL AVENUE (Edward F. Stable, owner and mgr.; Chas. B. Hanford in Anthony and Cleopatra 22. Sweet Lavender (local) 23. Jas. J. Corbett in The Burglar and the Lady 25.—ATLAS (Thomas Heaney, prop. and mgr.): Miss Gagnell, Everett, Hansway, Williams, Golly and Garlon, Paul Stephens, Williams, Thompson and Copeland 13-18; good, to big business. Rambo and Arno, Jack Horton and Mile. La Triska, the Malcoms 20-25. LARAMIE.—OPERA HOUSE (R. E. Root, mgr.): Josephine Duffey co. April 27-2.

### CANADA.

**VANCOUVER.**—B. C. OPERA HOUSE (E. R. Ricketta, mgr.): Patrick Campbell in The Second Mrs. Tanqueray April 14, and as Magda 15, crowded houses pleased. Vancouver Dramatic Club (amateur) in Charlie's Aunt 20. The Toy Shop 21, 22, in aid of charities.—LYRIC (Geo. Howard, mgr.): 13-18, The Marriage of Kitty pleased large audiences. Mr. Howard was at his best in the role of Sir Reginald Beldis. Betty Jonson as Kitty was charming. S. R. O. What Happened to Jones 20-25.—ORPHEUM (A. Dunnehan, mgr.): 13-18, Leslie Leigh and co. in their sketch The Kid Glove Man pleased; also Eugene Trio, acrobats. The rest of the bill was mediocre. Wilson and Walters, Three Bell Boys, Mrs. Peter Mahar, The Laughing Horse; capacity.—FANTASIES (Geo. Calvert, mgr.): 13-18, Dierckx Bros., Sampson and Douglas, Lloyd and Whitehouse, Polk and Kollins, banjoists; Prof. Belock's trained sea lions, biography; good bill and houses.—GRAND (A. D. Bullock, mgr.): The Armstrong Musical Comedy co. presented Brown's Vacation, another success for this talented organization. This performance closes their engagement here.

**HAMILTON, ONT.**—GRAND (A. R. London, mgr.): The Cowboy and the Squaw April 20, 21; good, to fair house. We Are King 23. Forty-five Minutes from Broadway 24. George Primrose's Minstrels 25. Great Divide 27. Barber of Seville 28.—BENNETT'S (Geo. F. Driscoll, mgr.): Jean Clemont's Circus, Parody and the Exposition Four were the hits 20-25. Emerson and Baldwin, the Marvellous Piquette, Lewis and Green, Netta Vesta, Ray and Ward also appeared to excellent advantage; very strong bill; business good.—SAVOY (J. G. Appleton, mgr.): Harry Carson Clarke and co. in A House Divided and Daly's Country Choir were excellent headliners 20-25. Marcello and Malini, Miller and McCauler, and the Three Beltons were also very pleasing. Winkler and Kress, McCloud and Melville and two good films on the kinetograph completed a very pleasing bill; business good.

**WINNIPEG.**—THEATRE (W. B. Lawrence, mgr.): The Christian April 13-18 pleased good business. The Ironmaster 20-25. Farewell week in The Lottery of Love 27-May 2. Theatre closes at this time to begin work upon the remodeling of the building. An entire change of co. is expected for next season.—DOMINION (C. V. Kohold, mgr.): 13-18: Leon Morris and co.'s trained animals, the Hayden Family, Georgia Tully, George Van, and Ferrel Brothers; good bill and business. The Dominion will run a ten week season of stock co. during the summer, a new feature for Winnipeg. A May's musical festival has been arranged by local singers, assisted by the Minneapolis Symphony Orchestra, to be held May 11-13.

**OTTAWA, ONT.**—RUSSELL (P. Gorman, mgr.): Geo. Sidney in Busy Izzy's Boogie April 17, 18, to good business and co. The Great Divide 20, 21; very good performance; excellent co. Parsifal 22, 23. A Miller Kent in Raffles 24, 25. Frank Daniels in Tattered Man 27.—BENNETT'S (Gus S. Greening, mgr.): Vaudeville, Terley, the human statue; Lewis and Green, Minerva, Ryan and White, A Wild Rose, presented by Mr. and Mrs. Arthur Forbes and co., Mabel Adams, violinist; Paul Conchas, and Bonnetto, graph, week April 20.—GRAND (R. J. Birdwhistle, mgr.): Queen of the White Slaves 20-25 opened to good business. How Hearts are Broken 23-25.

**LONDON, ONT.**—GRAND (A. J. Small, prop.): Geo. S. McLeish, mgr.; Cheridah Simpson, in Red Feather April 16; good, to fair attendance. Parsifal 17; two houses pleased. We Are King 18; two good performances, to fair business. Dunsmore Opera co. in The Barber of Seville 20; deserved better business, co. small, but capable; violin selections by Jacques Kinsbergen between the acts were much appreciated. Ma's New Husband 22, amused a light house. Geo. Primrose Minstrels 24. Forty-five Minutes from Broadway 25.

**KINGSTON, ONT.**—GRAND (A. J. Small, prop.): D. P. Branigan, mgr.; Hiatt's moving pictures April 13-18 to good business. Raffles 20 pleased large audience. Parsifal 21 pleased large audience. The Great Divide 23. The Cowboy and the Squaw 24, 25. H. J. Booth's Zephira 28-May 2. Primrose's Minstrels 5. The Red Mill 7. Rosalie Knott in Alice-Sit-by-the-Fire 8. The Dunsmore Opera co. in The Barber of Seville 12. Painting the Town 13.

**CHATHAM, ONT.**—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Parsifal April 13 pleased good business. We Are King 16 satisfied fair house. Hayne's moving pictures 18 pleased good house. Dunsmore-Van Den Berg Opera co. presented The Barber of Seville 21; good business, delighted. Ma's New Husband 25.

**WOODSTOCK, ONT.**—OPERA HOUSE (Chas. A. Frye, mgr.): Parsifal (in English) April 18 pleased good house. We Are King 20; fair, to small house.—ITEM: Manager Frye, who has been confined to house for last six weeks with peritonitis, is recovering, and expects to leave for Europe shortly.

**ST. JOHN, N. B.**—OPERA HOUSE (H. J. Anderson, mgr.): The Harder-Hall co. opened a two week engagement April 20 in A Daughter of Dixie at the matinee and The Girl and the Gambler in the evening, to S. R. O.

**SHERBROOKE, QUE.**—CLEMENT (W. E. Tippet, mgr.): Marks Bros. Stock co. April 20, 21-23, 25; excellent, to good business. Vanderbilt Cup 28 disappointed crowded house. Rosalie Knott in Alice Sit by the Fire 27.

**QUEBEC, QUE.**—BENNETT'S (J. H. Alou, res. mgr.): Coming Thru' the Rye played to good business April 1, 2. Dark 6-11. The Vanderbilt Cup pleased good houses 20, 21. The Mike (local) 24, 25.

**PETERBOROUGH, ONT.**—GRAND (G. J. Turner and Sons, prop.; J. J. Turner, Sr., mgr.): Parsifal April 20; good business pleased.

**HALIFAX, N. S.**—ACADEMY (J. D. Macdell, mgr.): Myrtle-Harder co. April 20 in Southern Nevada; hundreds turned away; good attraction.

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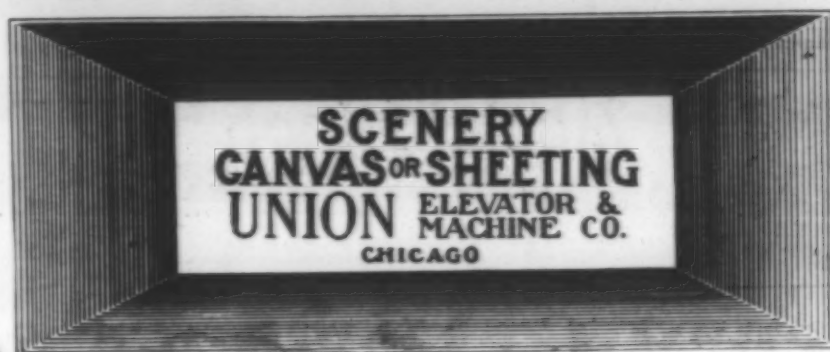
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